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THE

Harmonicon,

A JOURNAL OF

Music.

VOL. I.

PART II.—CONTAINING

A Collection of Vocal and Instrumental Music.

LONDON:

PRINTED FOR THE PROPRIETORS, AND PUBLISHED BY

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LONDON:
PRINTED BY WILLIAM CLOWES,
Northumberland-Court.

LIST OF THE MUSICAL PIECES

IN

VOL. I.

1. "Oh, very sweet was morning's dawn," a Canzonet, composed for this work, by Mr. BRAHAM; the poetry by the late M. G. Lewis, Esq., M.P.
2. "Non nobis, Domine."
3. "Portrait Charmont," a popular French ariette, with an accompaniment for the piano-forte or harp.
4. "Change thy mind, since she does change," a Canzonet, by HAYDN, never before published in this country; the poetry by Robert Earl of Essex, Earl Marshal of England, in 1599.
5. "Here's a health to those far away," a Scotch national melody, with an accompaniment adapted to it for this work.
6. A Divertimento for the piano-forte, being an *entre-act* to a new German Opera, by CARL MARIA von WEBER.
7. The Psychean Quadrilles, by TOPLIFF, with new Figures in French and English.
8. "Sweet soothing hope," a Glee for four voices; composed for this work by THOMAS ATTWOOD, Esq., composer to His Majesty; the poetry by Erasmus Maddox, Esq.
9. "Vivere io non Potro," a Duet from the semi-serious opera, "La Donna del Lago," by ROSSINI.
10. "Or love me less, or love me more," a Canzonet, by MOZART; the poetry being his Gesang, "Die Zufriedenheit," adapted to English words for this work; the poetry by Sidney Godolphin, from a MS. in the Malone Collection.
11. Fantasia upon the Russian dance, "Dumka," by the ABBE GELINEK.
12. Waltz, No. I., by WILMS, of Berlin.
13. Sketch à la Haydn, for the piano-forte; composed expressly for the HARMONICON, by J. B. CRAMER.
14. "Let us haste to Kelvin Grove," a beautiful Scotch melody, sung by Mr. Braham, in the opera of "Guy Mannering," with a new accomp. for the piano-forte.
15. Romance, "Aurora, ah sorgerai," sung by Signor Curioni, in "La Donna del Lago."
16. Rondeau, "C'est l'Amour," with an accompaniment for the piano-forte or harp.
17. Divertimento for the piano-forte, from "Il Tancredi," by ROSSINI.
18. Canzonet, BEETHOVEN; "My wife's a winsome wee thing;" the words by Robt. Jamieson, M.A., F.S.A.
19. March, for the piano-forte, composed for this work, by FERDINAND RIES.
20. "To fair Fidele's grassy tomb," a duet, by Dr. NARES, the poetry by Collins.
21. "Lesbia, live to love and pleasure," a Canzonet, by VINCENZO RIGHINI; the poetry translated from Catullus, by Dr. Langhorne.
22. "Oh, the moment was sad," a popular Irish melody, sung by Miss Stephens at Concerts and Oratorios.
23. Divertimento for the piano-forte, consisting of a Spanish, a Russian, and a German dance.
24. The Spanish National Air, entitled "Riego's March," with an accompaniment for the piano-forte.
25. "Ah non lasciarmi," an Italian air, by BONAFACIO ASIOLI, of Corregio.
26. "What blame thee, child, of the woodland wild," a Glee for three voices; composed for this work, by THOMAS ATTWOOD, Esq.
27. "I will not ask one glance from thee," a song, composed by WILLIAM LINLEY, Esq., the poetry by Miss Castello.
28. The Fairies, a song and chorus, by CARL MARIA von WEIBER.
29. Marcia Funebre, or a Funeral March, composed by L. van BEETHOVEN.
30. "Da lei, per cui respiro," Cavatina, MERCADANTE. sung by Signora Caradori, in "Eliza e Claudio."
31. Quadrilles, from the opera of "La Gazza Ladra," ROSSINI; arranged for the piano-forte, by GUSTAVE CARULLI.
32. Air, "Je l'ai plante," by JEAN JACQUES ROUSSEAU; the poetry by M. de Laire.
33. A Gigue, or Dance Movement, in the old style, for the piano-forte; composed purposely for the HARMONICON, by I. MOSCHELES.
34. Rondo, for the piano-forte, by H. RIGEL, with a new, short Introduction.

35. Arietta, sung by Madame Camporese, in the tragic opera of "Otello," composed by G. ROSSINI.
36. Canzonet, "Not, Celia, that I juster am," the music by HAYDN; originally set by him to German words, and now first published in England, and adapted to a song written by Sir Chas. Sedley, Bart.
37. Aria, for the piano-forte, composed purposely for the HARMONICON, by T. A. RAWLINGS.
38. Minuet, by BEETHOVEN.
39. Introduzione to the semi-serious opera of "Ricciardo e Zoraide," by ROSSINI.
40. Scottish Song, sung by Miss Stephens, in the *Antiquary*.
41. Round, by JOHN STAFFORD SMITH, Esq.
42. Aria, "Deh calma, oh Ciel," sung by Madame Camporese, in ROSSINI'S serious opera, "Otello."
43. Duet, "Farewell, Dorinda!" by BERNARD GATES.
44. Song, "A Farewell;" the poetry by Erasmus Maddox, Esq.; set to music purposely for the HARMONICON, by T. ATTWOOD, Esq.
45. Notturno, for two sopranos, or a soprano and a tenor, with an accompaniment for the piano-forte, by F. BLANGINI.
46. Russian Song (very popular), extracted from a German work, entitled, "Russiche Volkslieder," adapted to English words, with an accompaniment for this work; the poetry by Sir Walter Raleigh.
47. Scene, from the tragedy of "Proserpine;" written by Phillipe Quinault, composed by JEAN BAPTISTE LULLY.
48. Aria, from the popular German opera, "Der Freitchutz," by CARL MARIA von WEBER.
49. La Chasse, from "Le Petit Chaperon Rouge," composed by BOIELDIEU, arranged for the piano-forte.
50. Waltz, by A. DIABELLI; being the subject of BEETHOVEN'S thirty-three Variations.
51. Quadrille Rondo, or Dance Movement in the modern style, for the piano-forte, composed purposely for the HARMONICON, by I. MOSCHELES.
52. Romance, by HAYDN, arranged for the piano-forte.
53. Song, "Love unblinded," by DR. TURNER; the words by Tom D'Urfey.
54. Song, by LINLEY; the words from Shakspeare.
55. Canzonet, "Ere Henry embark'd," by HUMMEL; now first adapted, for this work, to English words, by David Carey.
56. Aria, "Ciel Pietoso," by ROSSINI, from his opera of "Zelmira."
57. Song, "David Rizzio, to Mary Queen of Scots," by ATTWOOD; the poetry by Henry Neele.
58. Canzonet, "Good Morrow!" by MOZART; the poetry from the Dramatic Works of Henry Heywood, in the King's library.
59. Quartetto, "Gia co' mirti," from the tragic opera of "Enea nel Lazio;" by VINCENZO RIGHINI.
60. "French Air, "Sur ce Monument," by MEHUL, and arranged for the piano-forte by MOSCHELES.
61. Passacaille, from the first "Suites des Pieces pour le Clavecin;" by GEORGE FREDERICK HANDEL.
62. Divertimento, for the piano-forte, by J. MAYSEDER.
63. Rondo, for the piano-forte, composed expressly for the HARMONICON, by J. B. CRAMER, and dedicated to his daughter.
64. Cavatina, "Remember me!" WEBER; the words adapted to it for this work.
65. Duettino, "Parto ma il cor tremente;" composed by FELICE BLANGINI.
66. Martin Luther's Hymn.
67. Solemn March, in ROSSINI'S semi-serious opera, "La Gazza Ladra," arranged for the piano-forte.
68. Bolero, composed by CARAFFA, arranged for the piano-forte.
69. The Pastorale, together with Two Introductory Movements, from the 8th Concerto of ARCANGELO CORELLI; composed by him for "The Celebration of the Nativity," (a solemnity peculiar to the Romish church); newly-arranged for this work.
70. Cavatina, "Cara, deh attendimi," from the serious opera of "Zelmira," with an accompaniment for the piano-forte, by ROSSINI.
71. A Bagatelle, for the piano-forte, by BEETHOVEN.
72. Grand March, from the Concerto-Piece, Op. 79, by WEBER.
73. Romance, from the new German opera of "Sulmona," by LINDPAINTNER; (the words translated and adapted to the air for this work.)
74. Christmas Carol, for two sopranos, or a soprano and a tenor, by DR. JAMES NARES, organist and composer to Geo. II., and to His late Majesty; with a new accompaniment, added to it for this work.

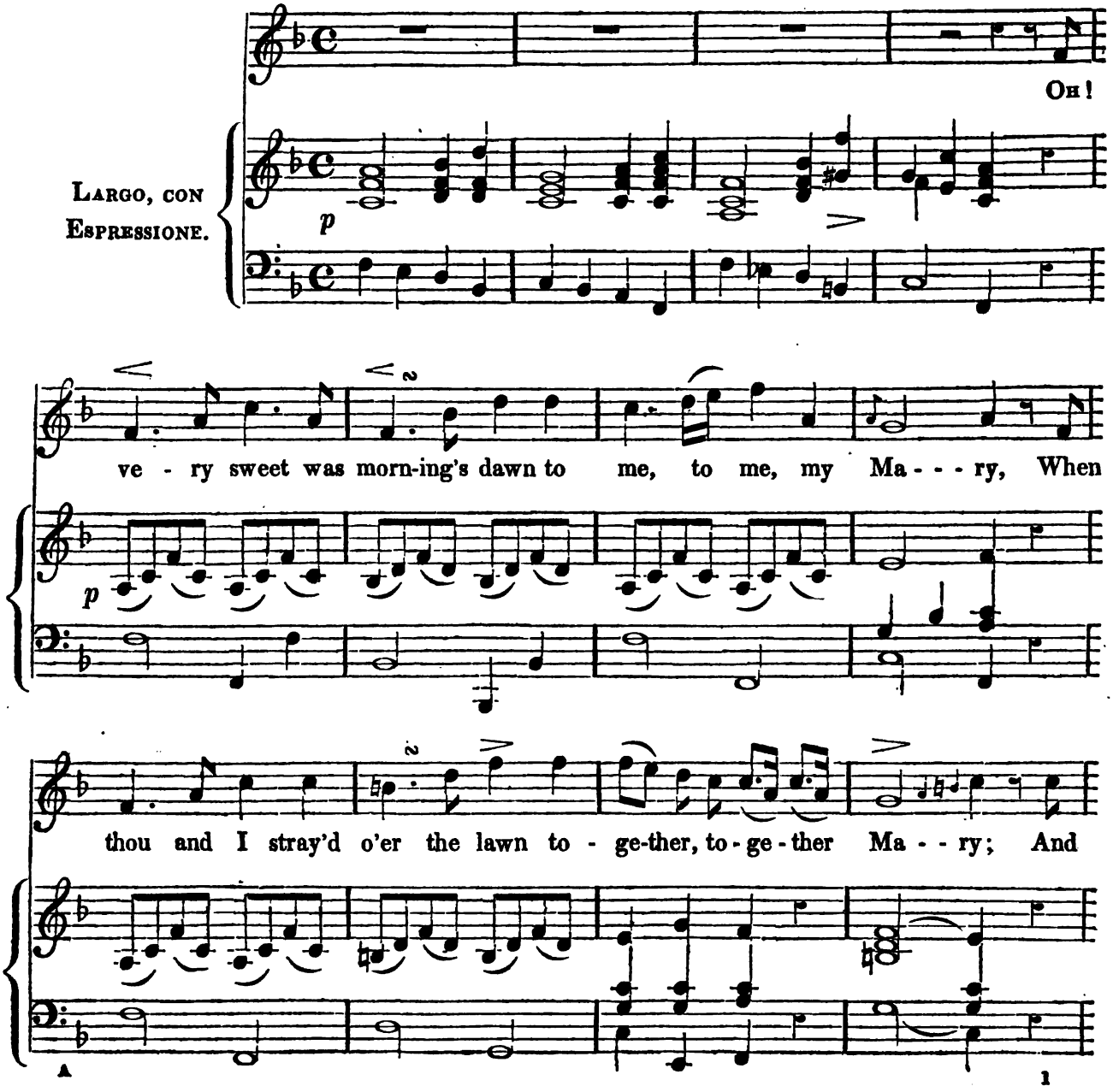
" OH, VERY SWEET WAS MORNING'S DAWN;"

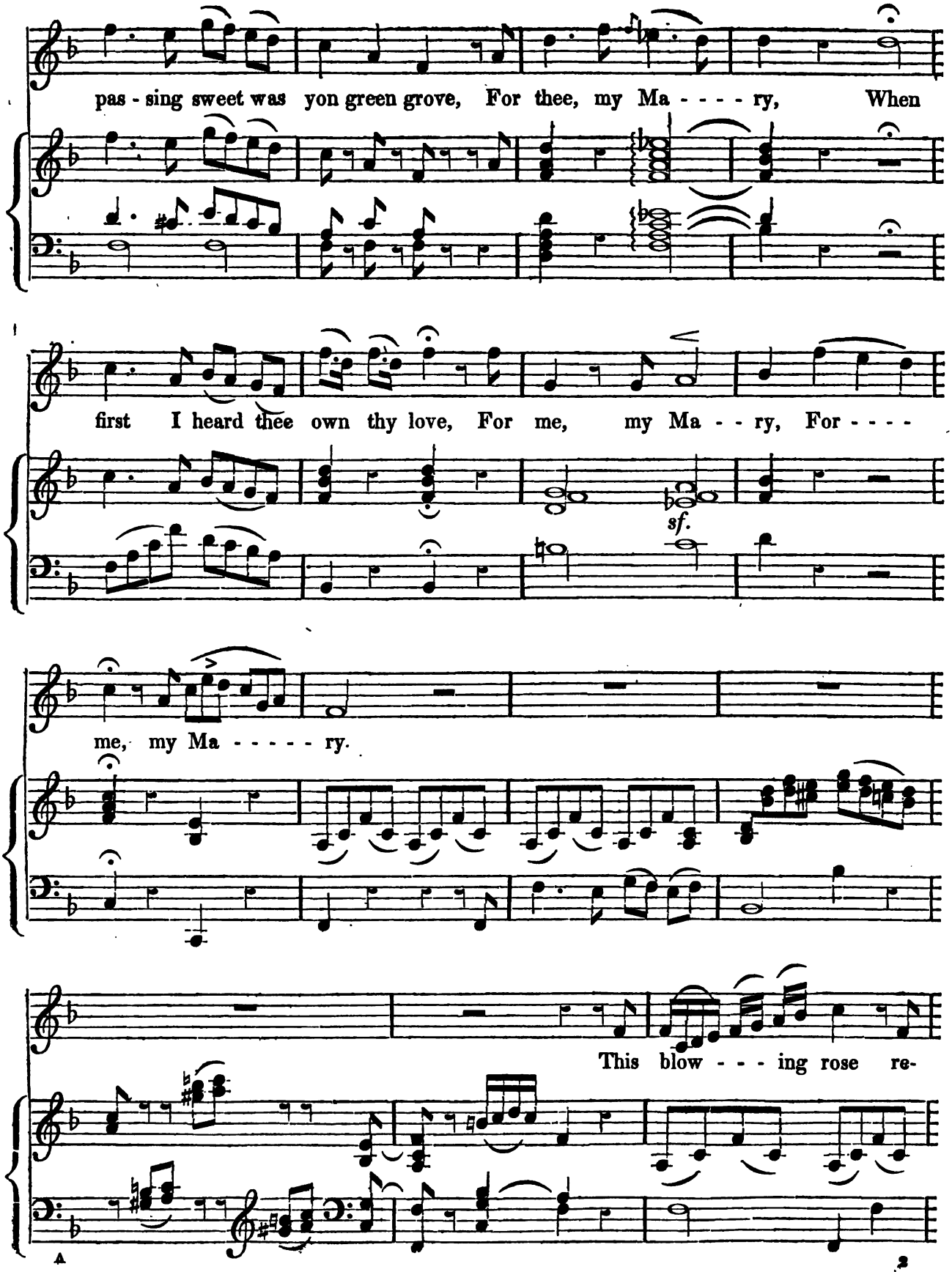
A Canzonet:

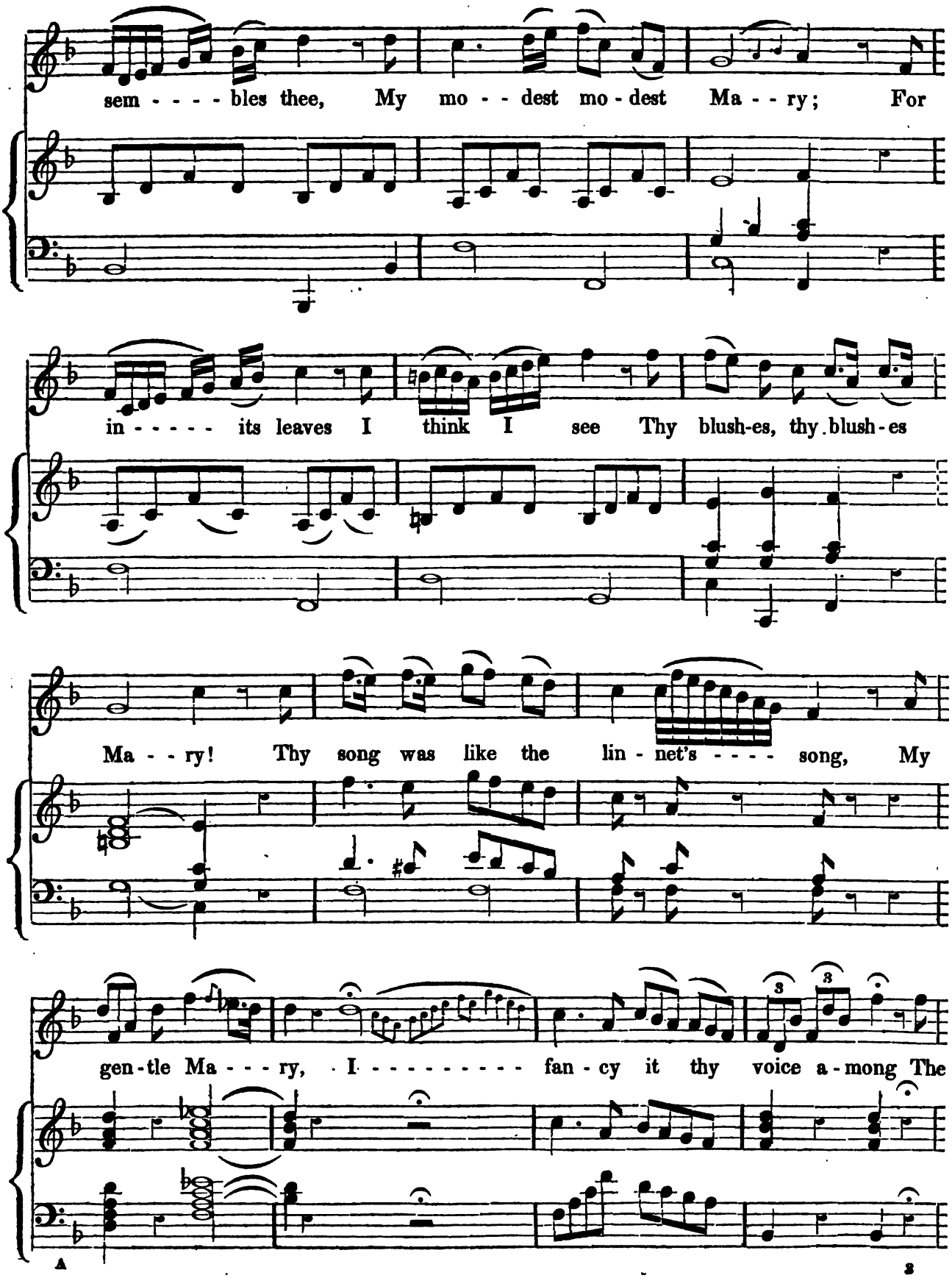
COMPOSED EXPRESSLY FOR THIS WORK, BY

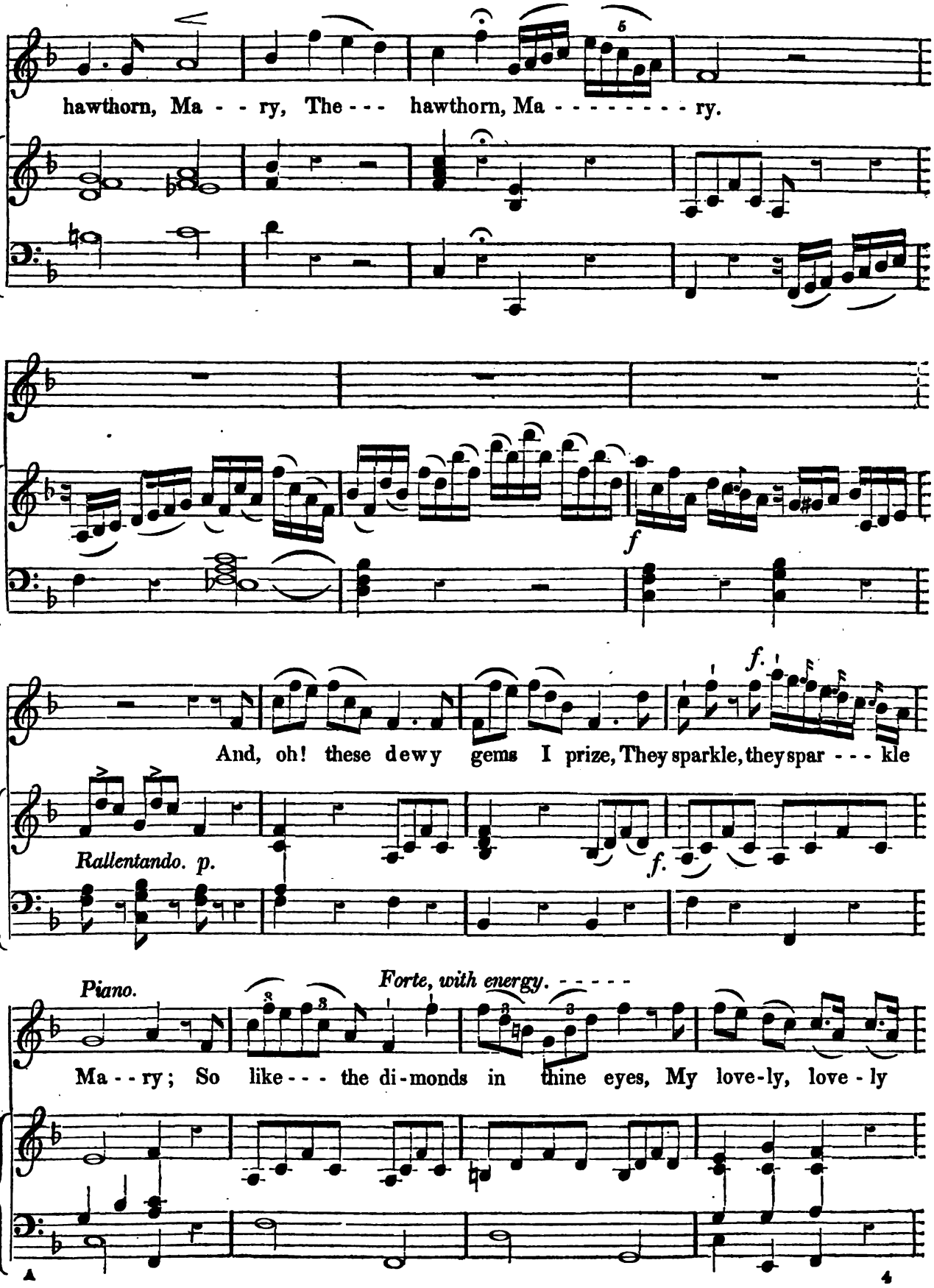
JOHN BRAHAM, Esq.

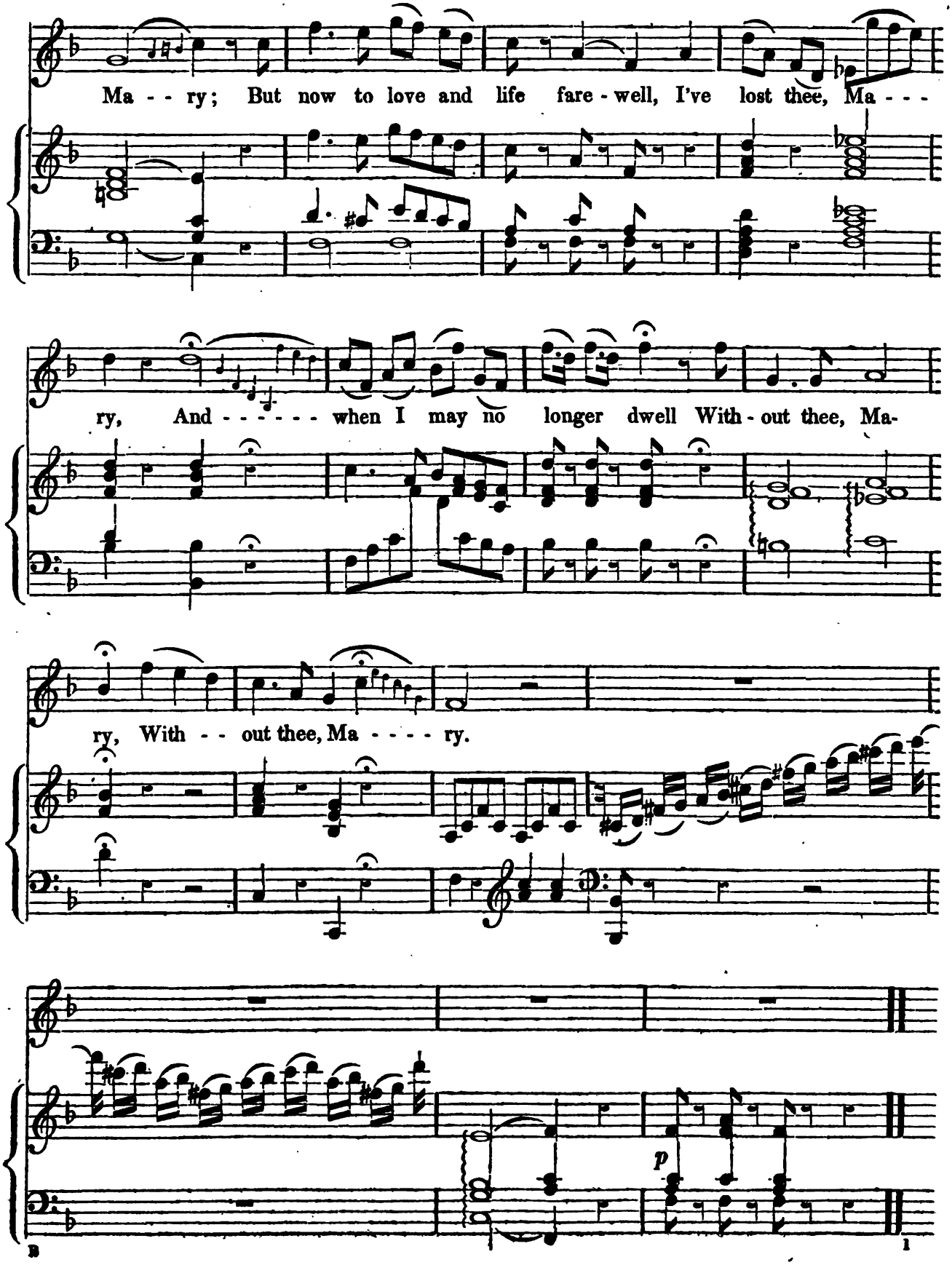
THE POETRY BY THE LATE M. G. LEWIS Esq., M.P.




pas - sing sweet was yon green grove, For thee, my Ma - - - - ry, When
first I heard thee own thy love, For me, my Ma - - ry, For - - - -
sf.
me, my Ma - - - - - ry.
This blow - - - ing rose re-


sem - - - - bles thee, My mo - - dest mo - dest Ma - - ry; For
in - - - - - its leaves I think I see Thy blush-es, thy blush-es
Ma - - ry! Thy song was like the lin - net's - - - - song, My
gen - tle Ma - - - ry, I - - - - - - - - - fan - cy it thy voice a - mong The
3
3


hawthorn, Ma - - ry, The - - - hawthorn, Ma - - - - - - - - - ry.
f
And, oh! these dewy gems I prize, They sparkle, they spar - - - kle
f.
Rallentando. p.
f.
Piano.
Forte, with energy.
Ma - - ry; So like - - - the di-monds in thine eyes, My love-ly, love - ly


Ma - - ry; But now to love and life fare - well, I've lost thee, Ma - - -
ry, And - - - - - - when I may no longer dwell With - out thee, Ma-
ry, With - - out thee, Ma - - - - ry.
p

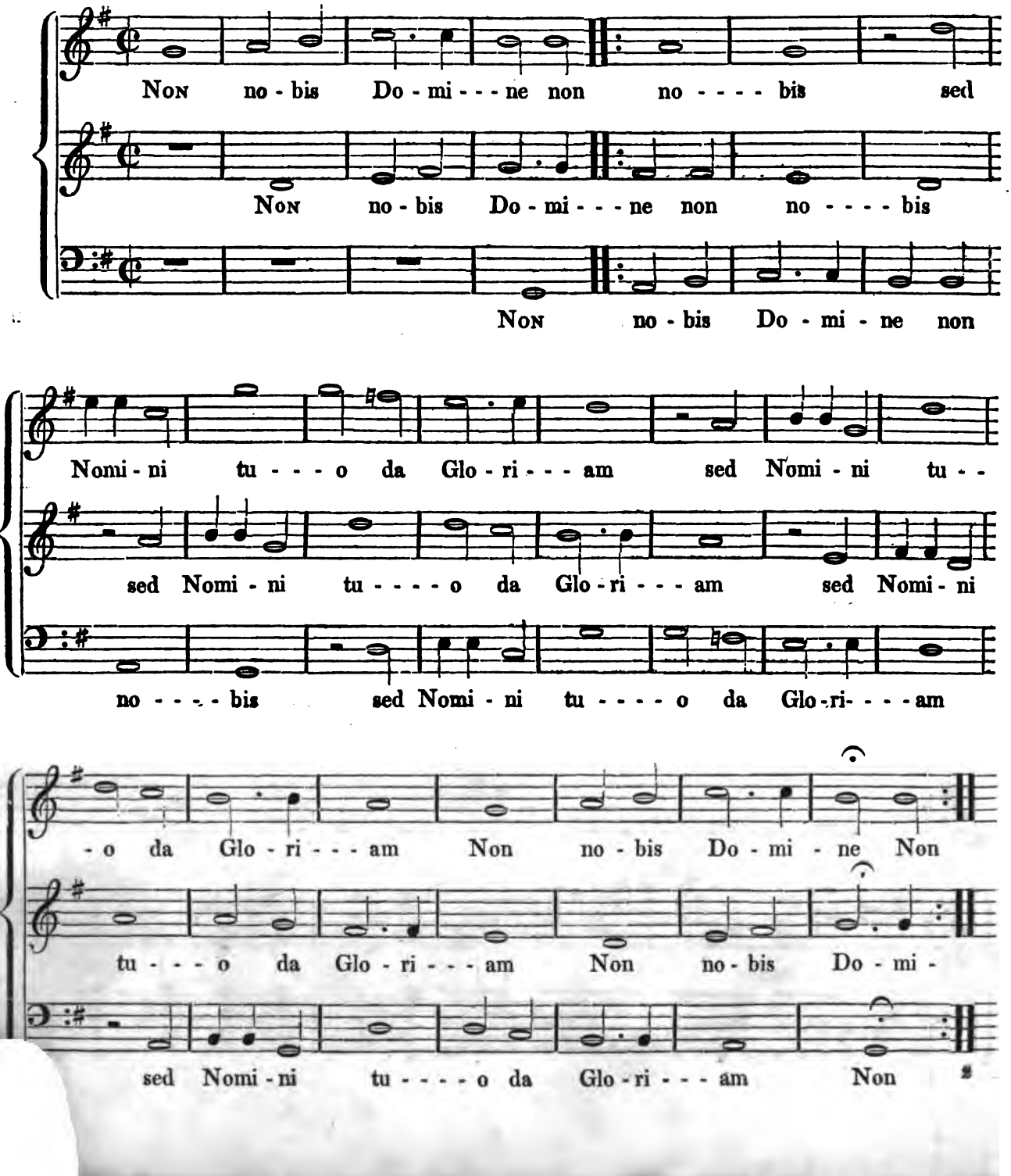
NON NOBIS DOMINE,

A Canon, *composed about the Year* 1590,

By **William Bird,** Organist to **Queen Elisabeth.**

[*The Italians claim this matchless production as the work of* PALESTRINA, *and it is preserved with great care in the Vatican Library, but they have failed in making good his title.*]

All that part within the repeats to be sung three times: tho first *mezzo forte*; then *pianissimo*, and, finally, *forte*. End at the pause.



LE PORTRAIT,

A POPULAR FRENCH ARIETTE,

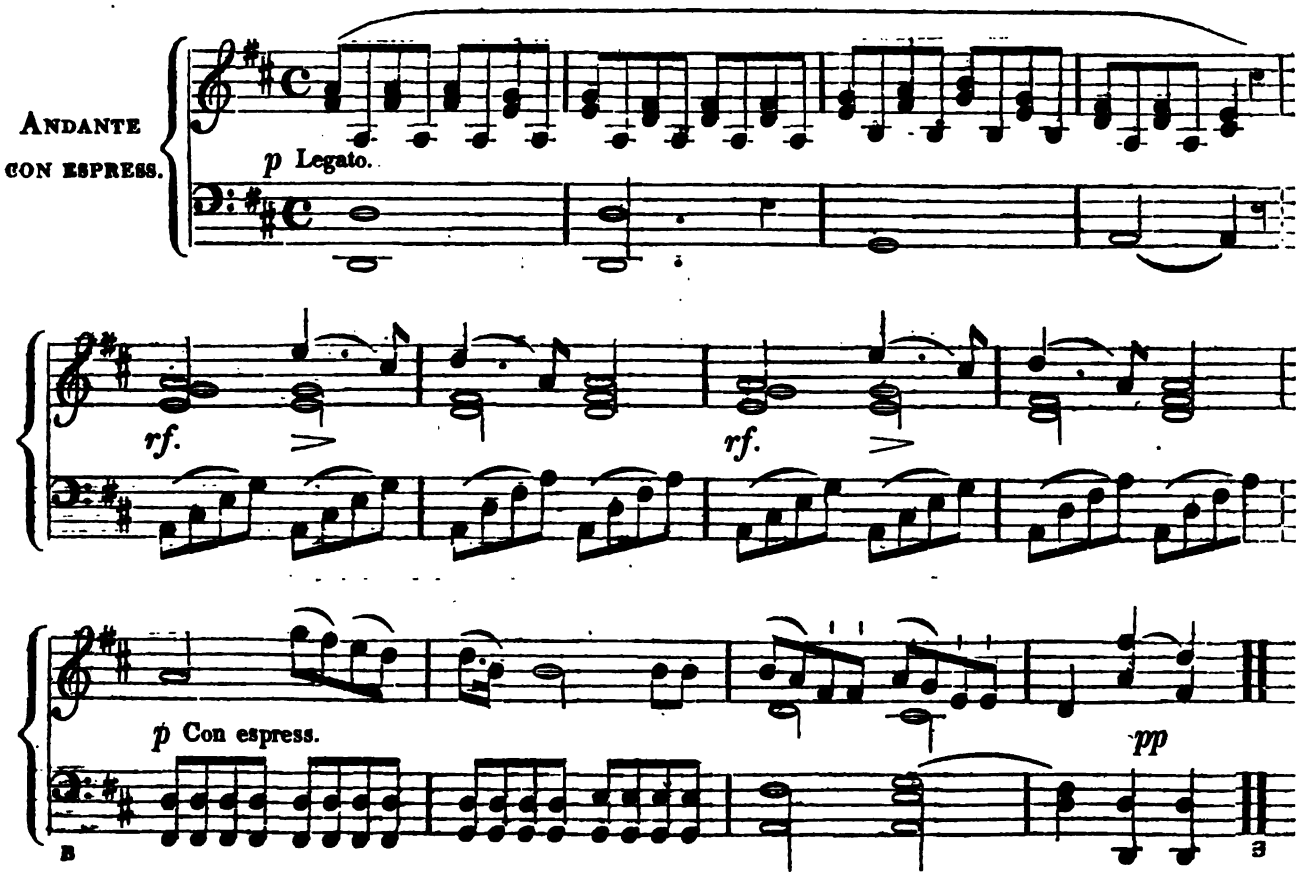
WITH AN

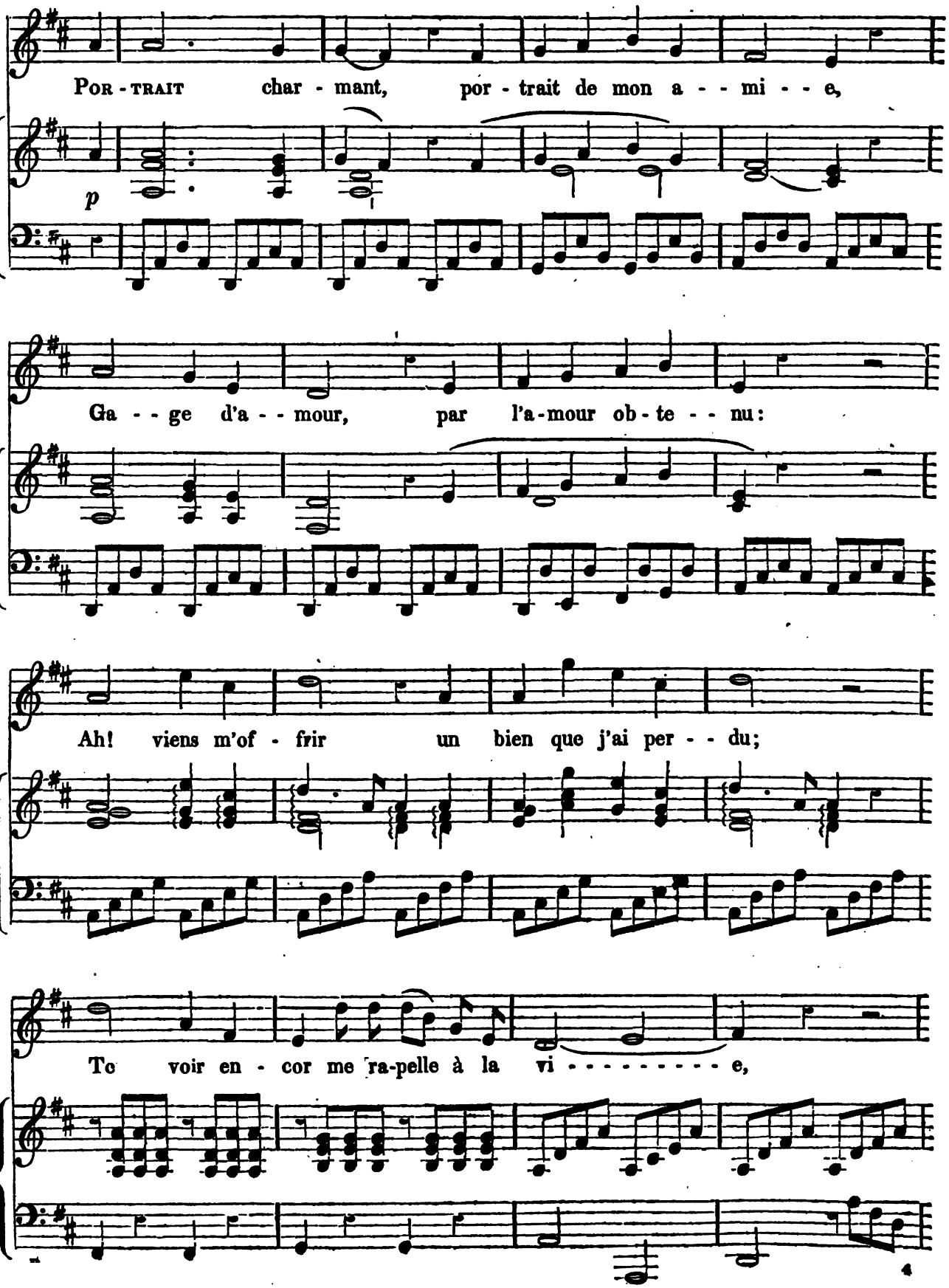
ACCOMPANIMENT

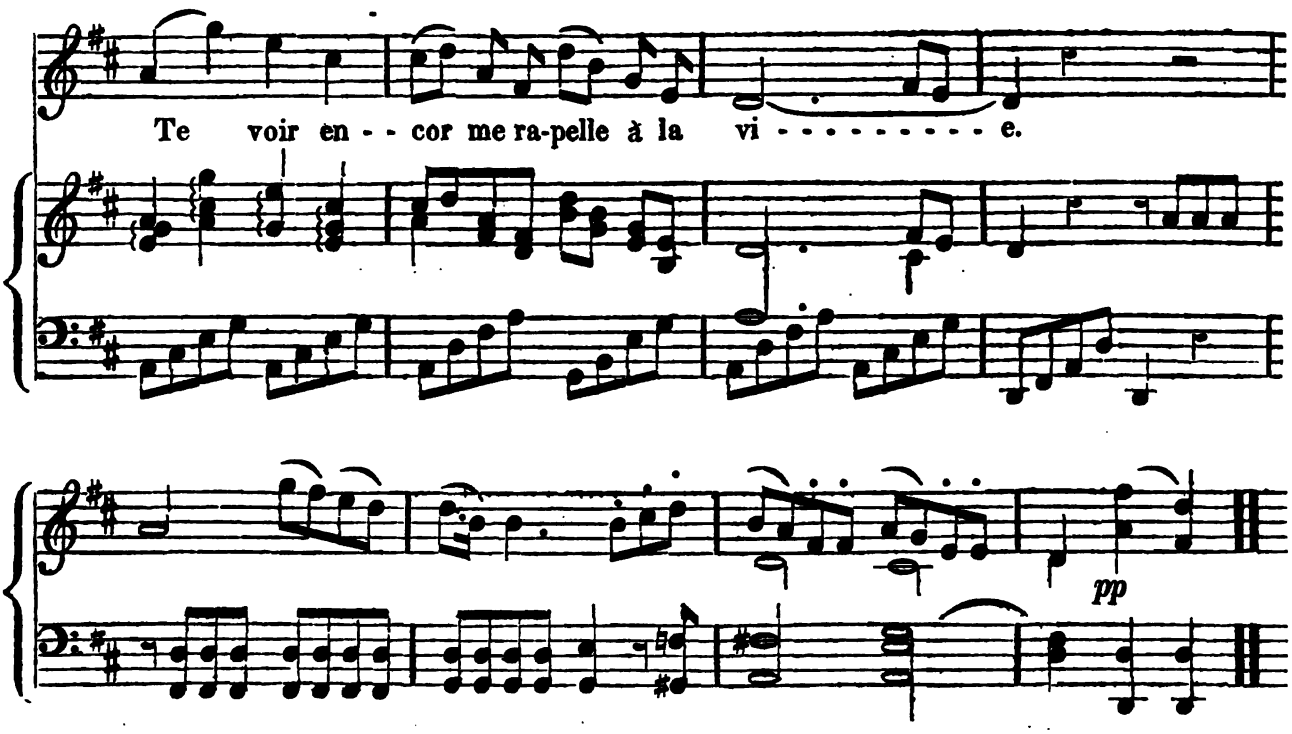
FOR THE

PIANO-FORTE OR HARP.

[In printing this *Ariette*, many notes, which appeared as semiquavers in the original French copy, are reduced to quavers, the accompaniment of the latter seeming more congenial to the words.]




Por - trait char - mant, por - trait de mon a - - mi - - e,
p
Ga - - ge d'a - - mour, par l'a-mour ob - te - - nu:
Ah! viens m'of - frir un bien que j'ai per - - du;
Te voir en - cor me ra-pelle à la vi - - - - - - - - - e,



II.

Art enchanteur, qui me rend sa présence,
Tu fus créé par l'amant malheureux ;
Pour adoucir ses déplaisirs affreux,
Et pour charmer les ennuis de l'absence. (Bis.)

III.

Oui, les voila, les traits de ce que j'aime,
Son doux regard, son maintien, sa candeur ;
Lorsque ma main les presse sur mon cœur,
Je crois encor la presser elle même. (Bis.)

IV.

Non, tu n'as pas pour moi les mêmes charmes,
Muet témoin de mes tendres soupirs :
En retraçant nos fugitifs plaisirs,
Cruel portrait, tu fais couler mes larmes. (Bis.)

V.

Pardonne, hélas ! cet injuste langage ;
Pardonne aux cris de ma vive douleur ;
Portrait charmant, tu n'es pas le bonheur,
Mais bien souvent tu m'en offres l'image. (Bis.)

"CHANGE THY MIND, SINCE SHE DOES CHANGE;"

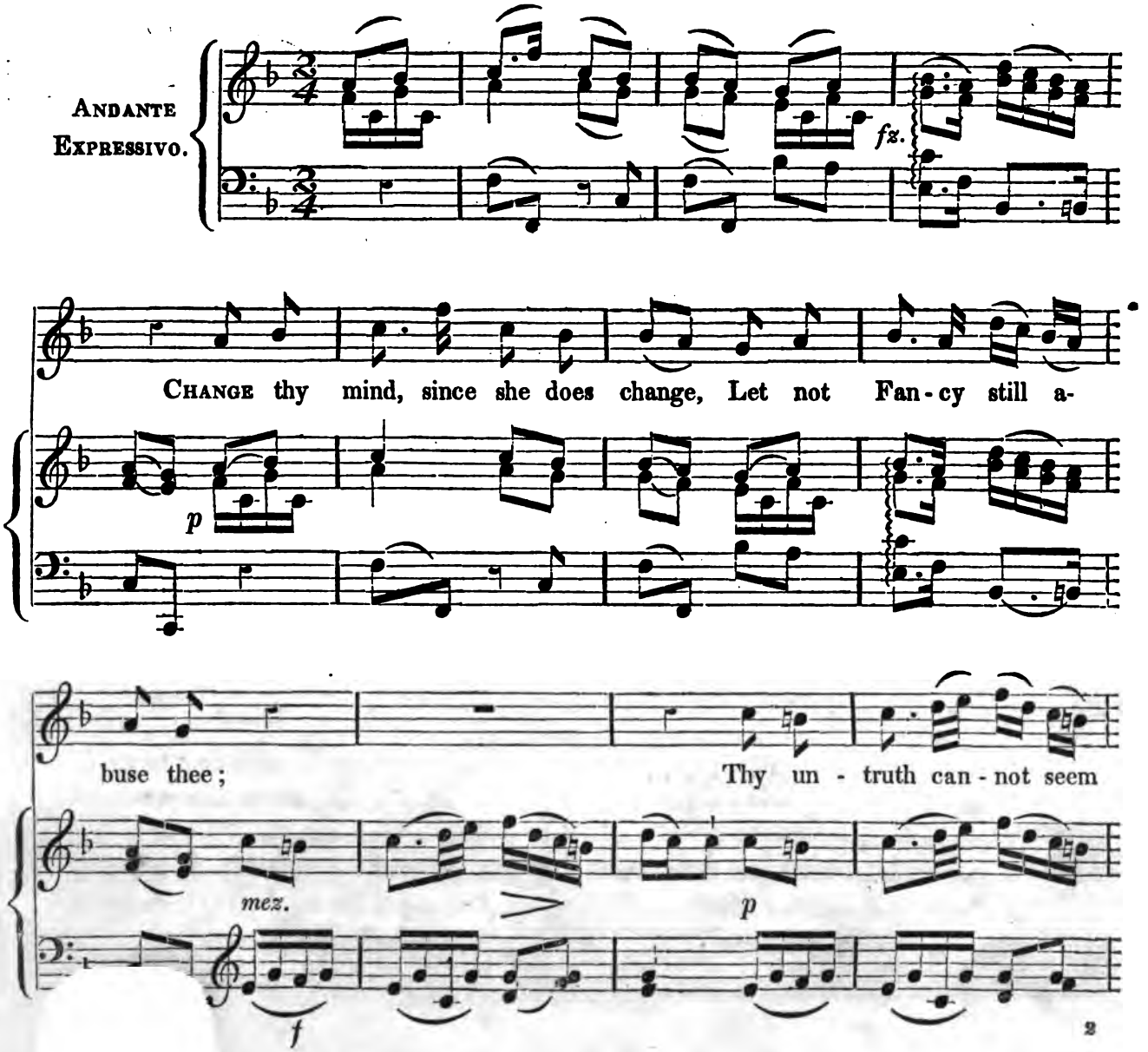
A CANZONET, BY DR. HAYDN,

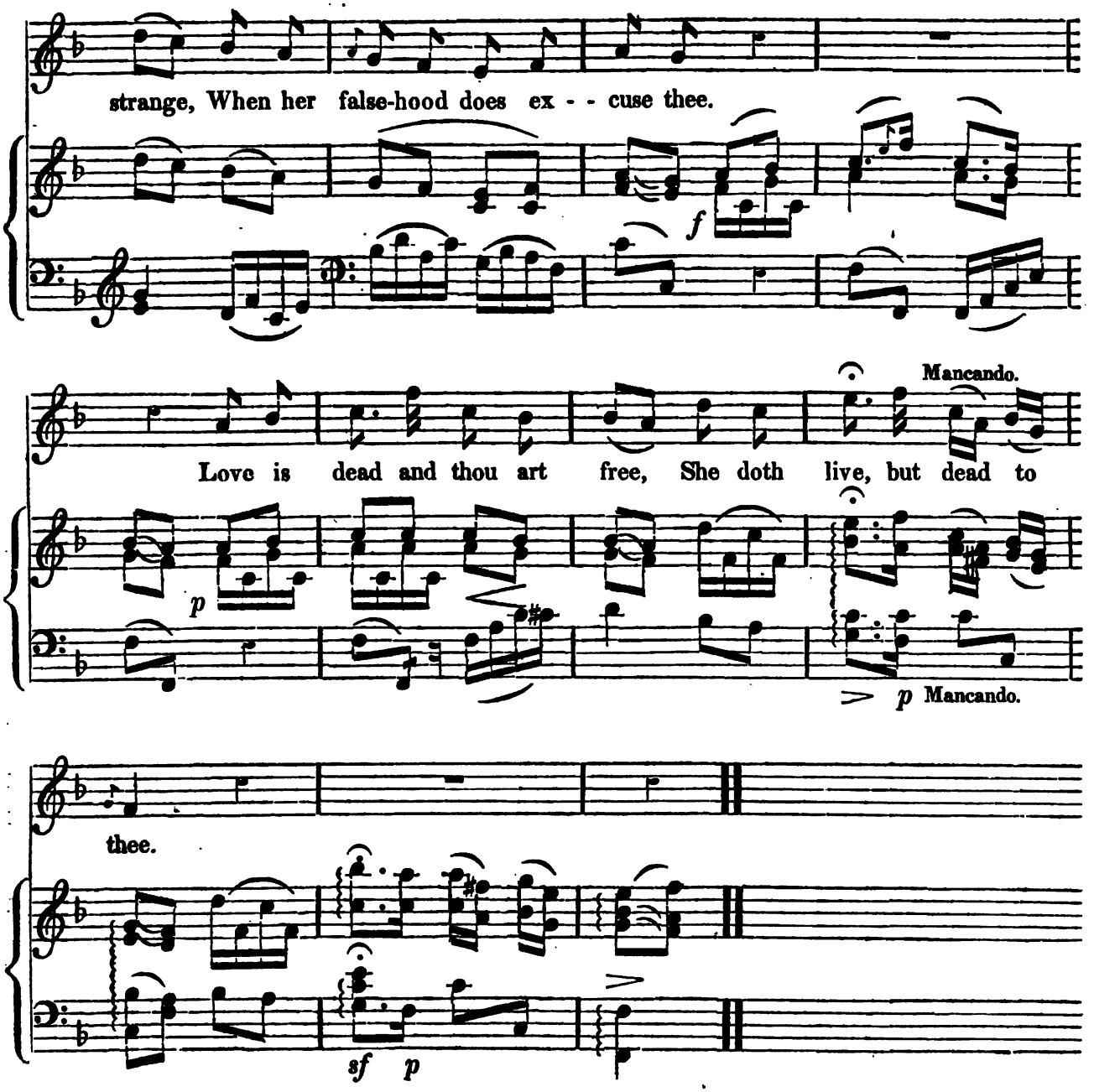
(Which the Editor believes has never been printed in England,)

WITH ENGLISH WORDS ADAPTED TO IT FOR THIS WORK.

THE POETRY BY ROBERT, EARL OF ESSEX, EARL-MARSHAL OF ENGLAND,

WRITTEN ABOUT THE YEAR 1599.





II.

Love no more, since she is gone;
She is gone, and loves another:
Being once deceived by one,
Leave her love, but love none other.
She was false,—bid her adieu;
She was best, but yet untrue!

III.

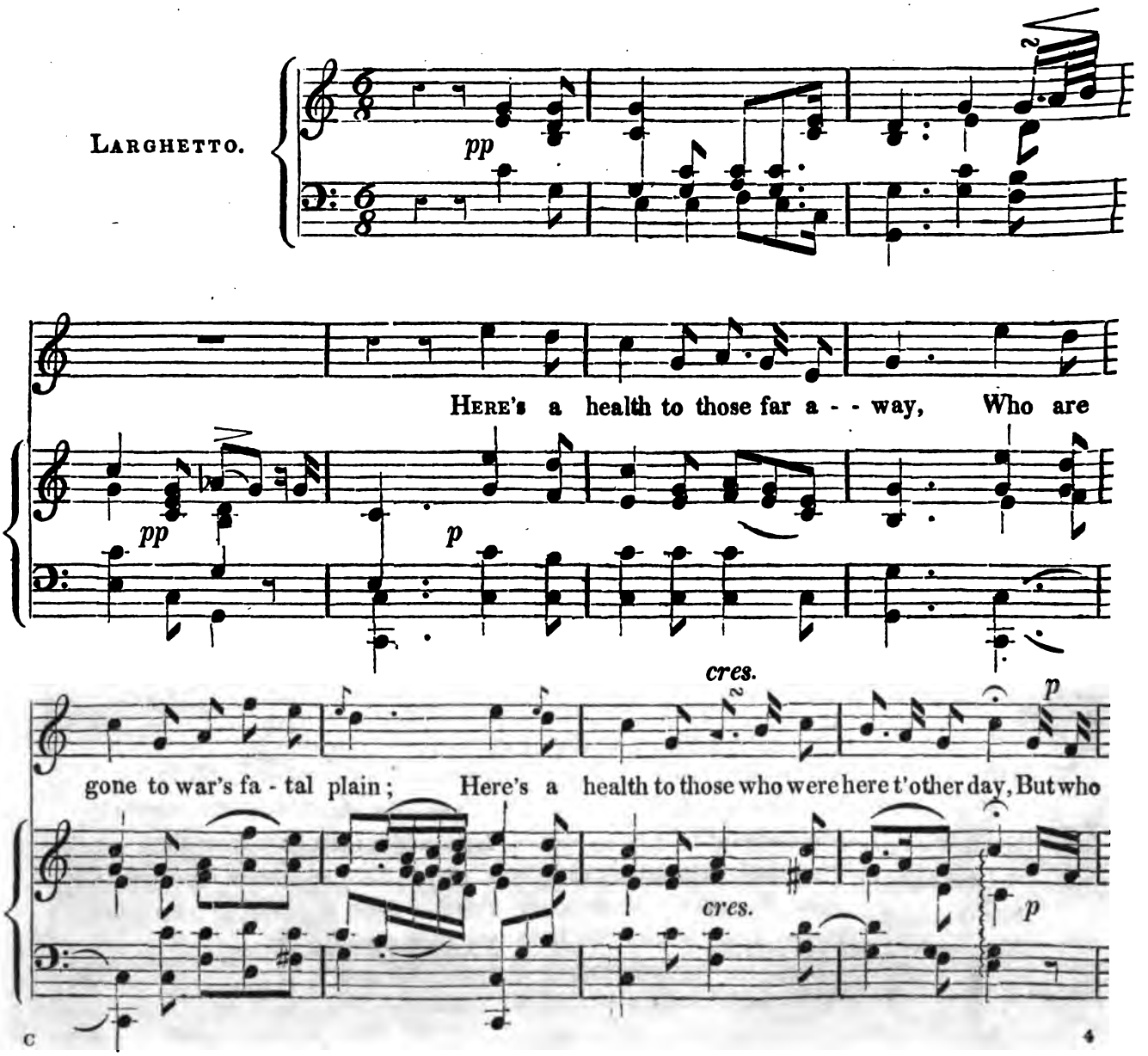
Love, farewell!—more dear to me
Than my life, which thou preservest:
Life, all joys are gone from thee,
Others have what thou deservest:
Oh! my death doth spring from hence,
I must die for her offence.

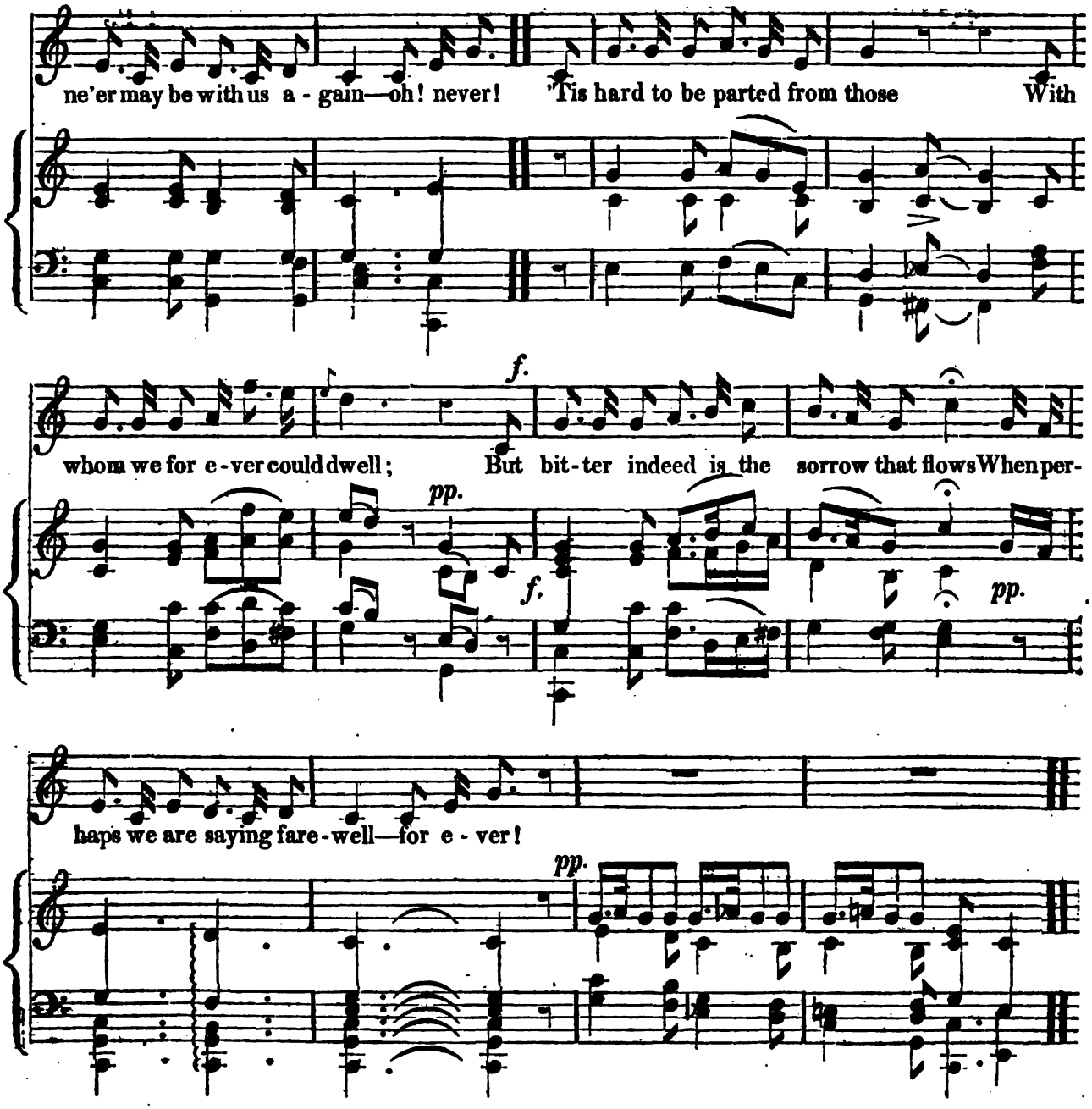
"HERE'S A HEALTH TO THOSE FAR AWAY,"

A Scotish Melody,

WITH A NEW ACCOMPANIMENT,

ADAPTED TO IT FOR THIS WORK.





II.

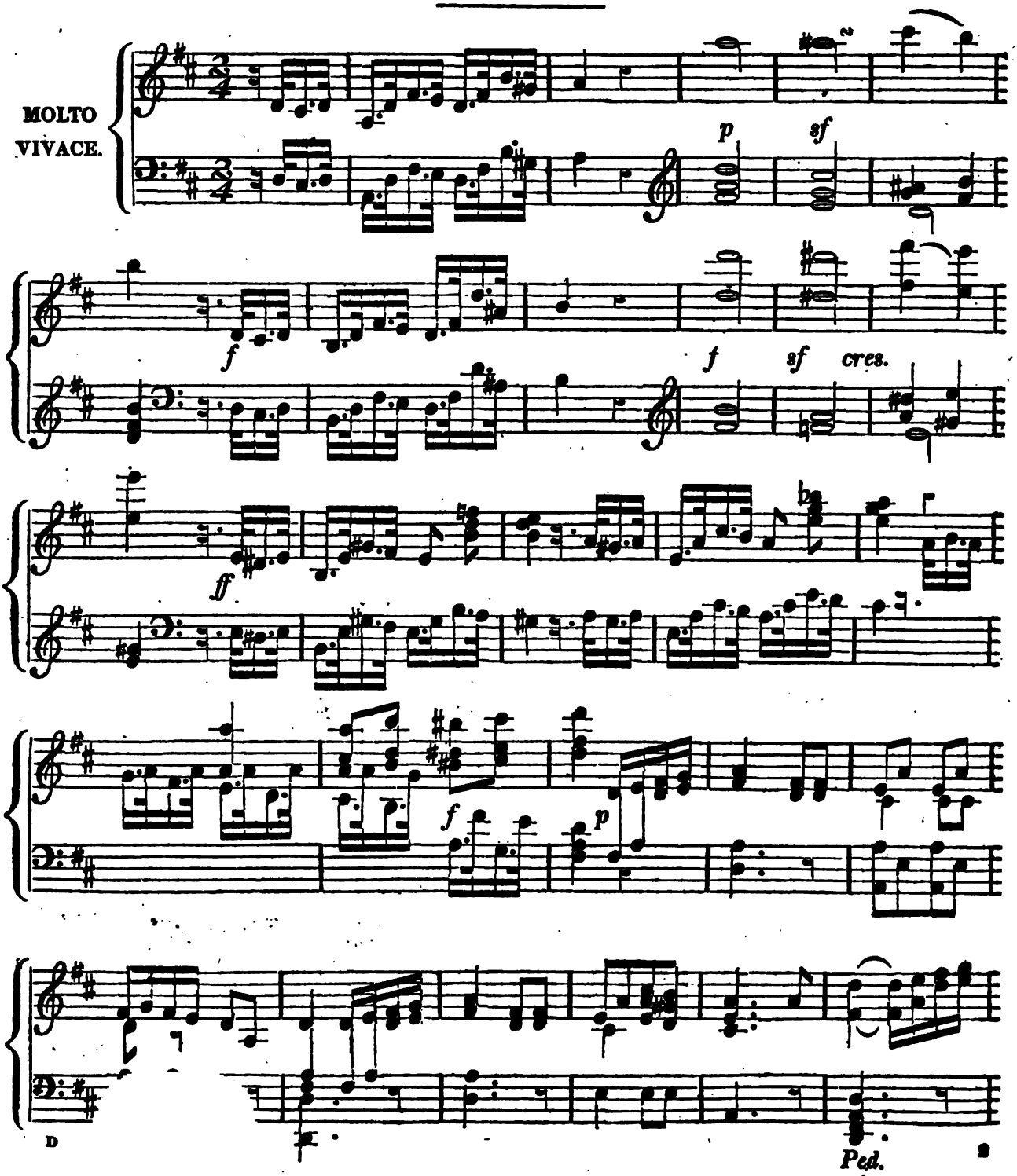
Here's a health to those far away,
Who are gone to war's fatal plain;
Here's a health to those who were here t'other day,
But who ne'er may be with us again—oh, never!
Tho' those whom we tenderly love
Our tears at this moment may claim;
A balm to our sorrow this truth sure must prove,
They'll live in the records of Fame—for ever!

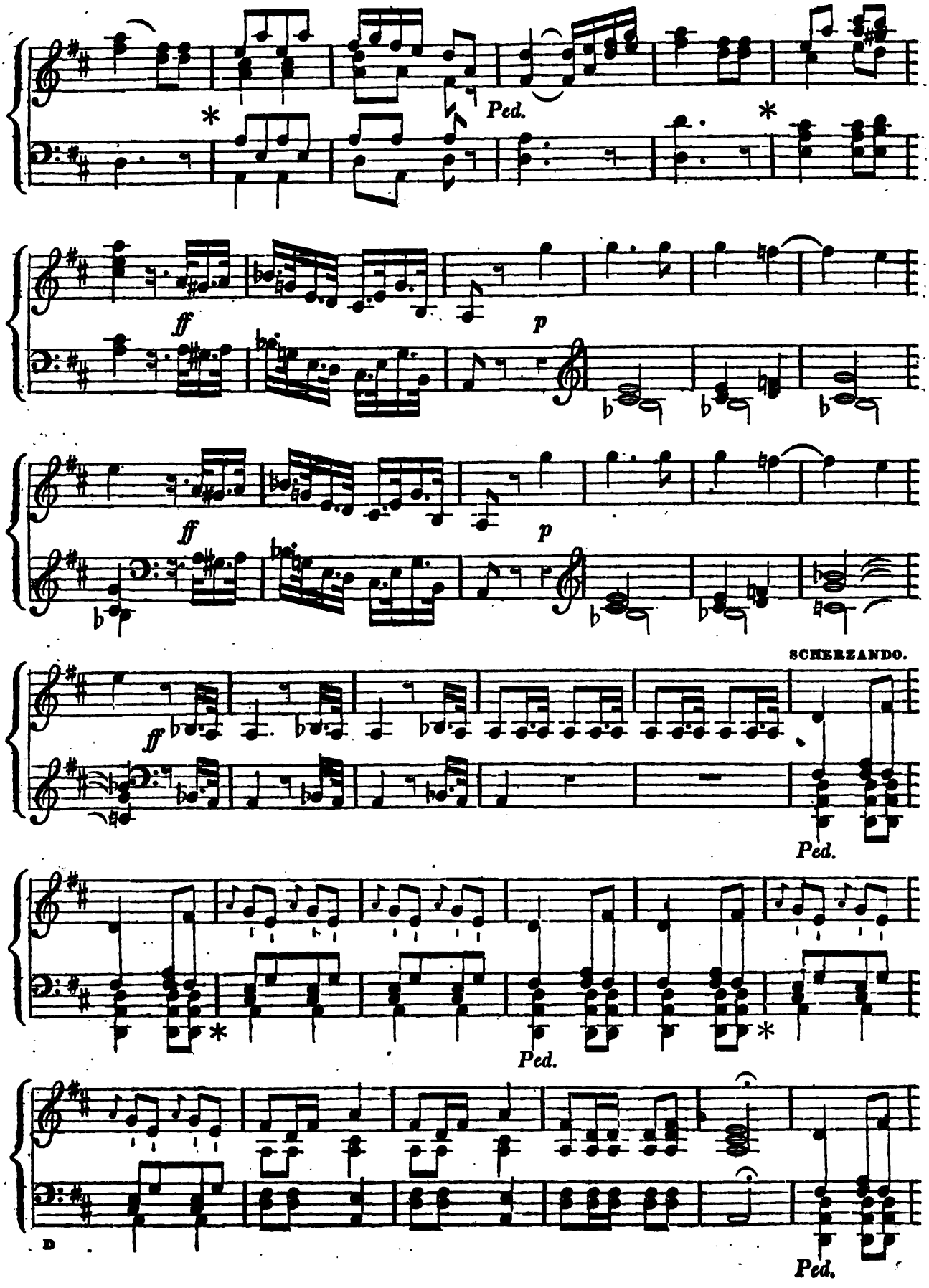
DIVERTISEMENT FOR THE PIANO-FORTE,

No. I,

BEING AN *ENTRE-ACT* FROM A NEW GERMAN OPERA,

BY CARL MARIA von WEBER.

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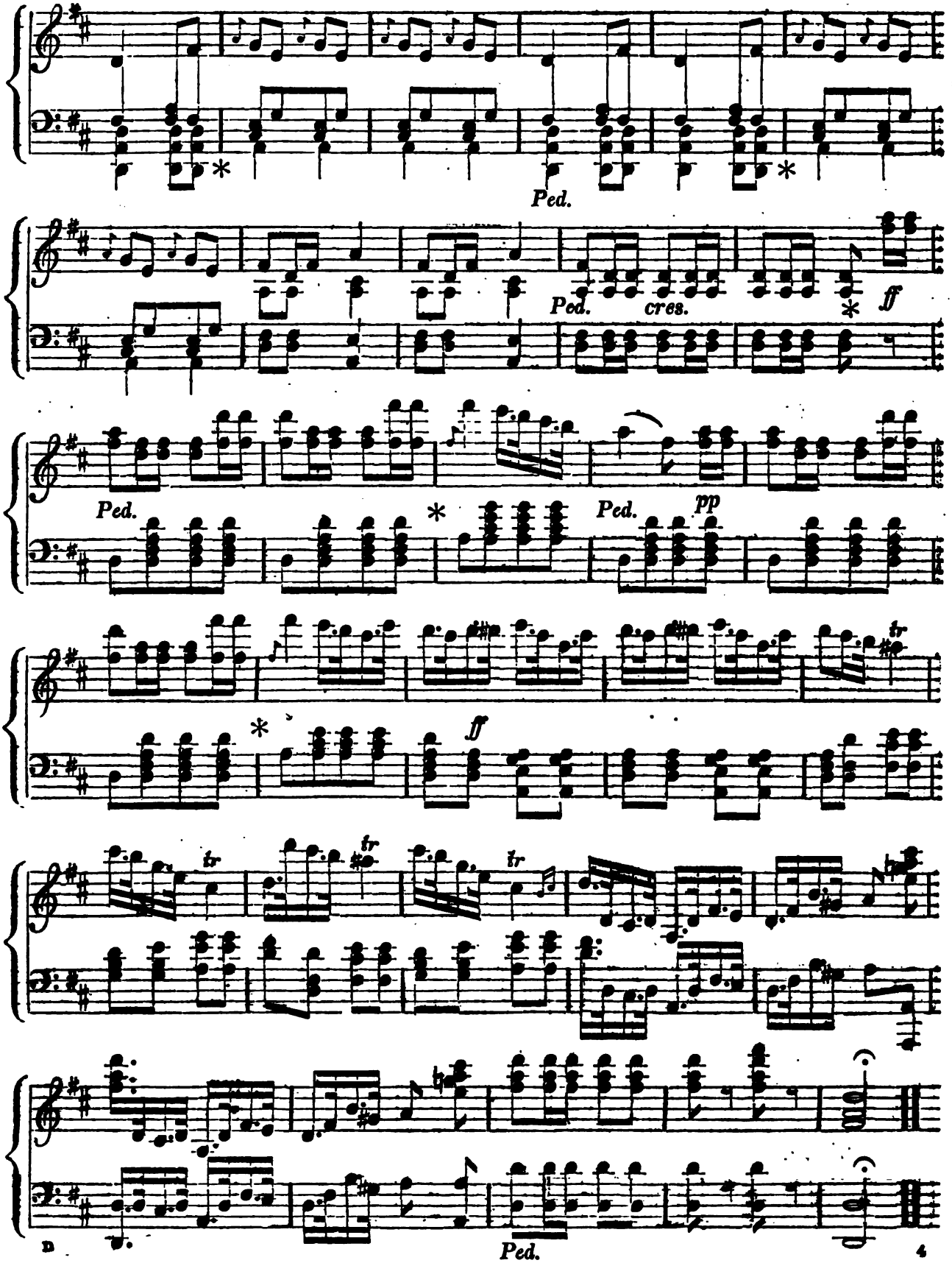
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THE CELEBRATED

PSYCHEAN QUADRILLE,

AS PERFORMED AT

ALMACK'S, THE ARGYLL ROOMS, AND THE NOBILITY'S BALLS,

WITH NEW FIGURES,

IN FRENCH AND ENGLISH, WRITTEN EXPRESSLY FOR THIS QUADRILLE,

BY

MR. R. C. SIDNEY;

THE MUSIC COMPOSED AND RESPECTFULLY INSCRIBED, BY PERMISSION,

TO

THE RIGHT HONOURABLE THE COUNTESS COWPER,

BY HER LADYSHIP'S MOST OBLIGED AND HUMBLE SERVANT,

R. TOPLIFF.

PUBLISHED BY PERMISSION OF THE AUTHOR.

PSYCHEAN QUADRILLES.

L'IMOGINE.

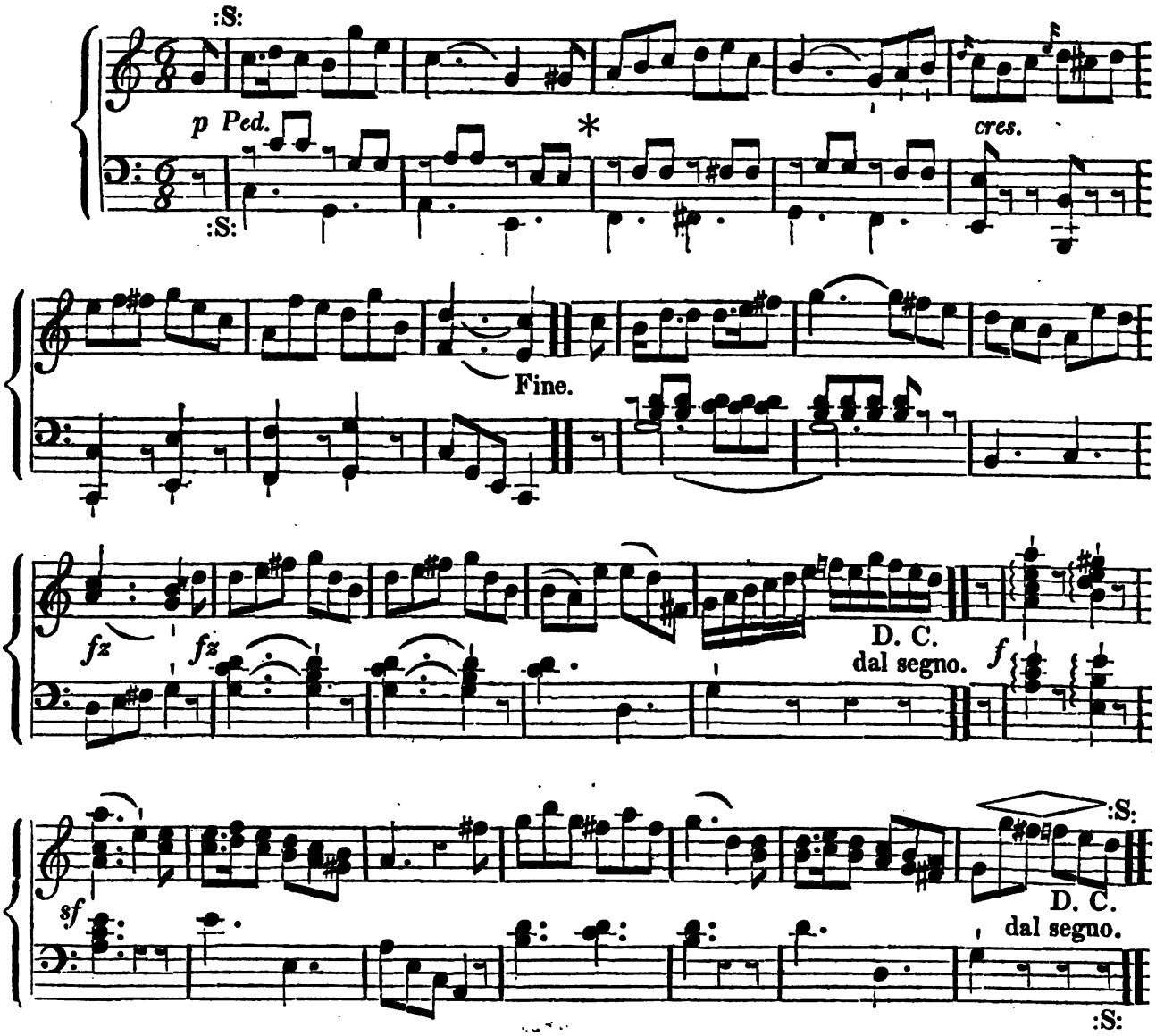


FIGURE DE LA POULE; ou,

Les deux vis-à-vis en avant en donnant la main droite et ballotez, chassez les deux à droite en donnant la main gauche, et à gauche en donnant la main droite . 8 *Bars.*

Un tour entier avec la main droite vis-à-vis votre dame, et tour de main à vos places . . . . . 8 *Bars.*

Les quatre à droite sur les cotés ballotez; changez de dames en formant deux lignes . . . . . 8 *Bars.*

En avant huit et en arrière, et tour de mains à vos places . . . . . 8 *Bars.*

Contre partie pour les six autres.

THE POULE FIGURE; or,

The two opposite forwards and give the right hand to each other and ballote; chasse to the right and give the left hand; chasse to the left, and give the right hand, 8 *Bars.*

Chasse round with the right hand opposite your partner, and turn with both hands to your places . . 8 *Bars.*

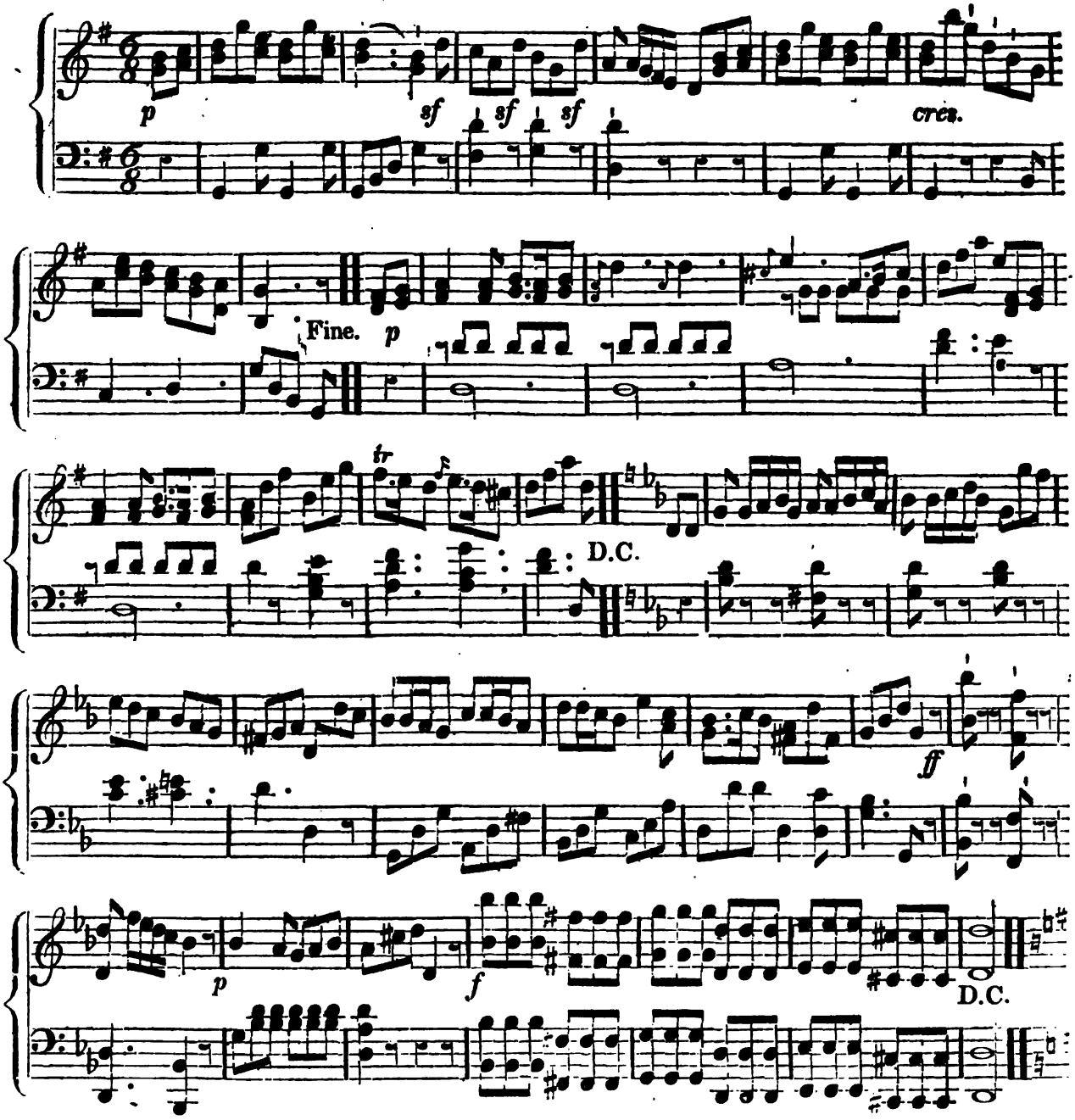
The four opposite chasse to the couple on their right and ballote; turn opposite ladies round with both hands, and form two lines of four . . . . . 8 *Bars.*

The eight advance and retire, and turn your lady with both hands to places . . . . . 8 *Bars.*

The six others do the same.

PSYCHEAN QUADRILLES

LA DEJANAIRE.



Chaine des dames, ballancez, et la treuis; ou,

Chassez croisez les huit et deux pas de Basque aux coins, demie grande chaine aux places de vis-à-vis - - - - - - - - 8 *Bars.*

Ballancez quatre et tour de mains - - - - - - - - 8 *Bars.*

En avant quatre, changez des dames et demie chaine anglaise, 8 *Bars.*

En avant quatre, reprenez vos dames et demie chaine anglaise, 8 *Bars.*

Promenade es huit jusqu'à vos places et tour de mains, 8 *Bars.*

Contre partie pour les six autres.

The Ladies chain, set, and turn, and Tenis figure; or,

Chasse across the eight, and two pas de Basque to the corners; half right and left, round to opposite places - - - - - 8 *Bars.*

The four set, and turn with both hands - - - - - 8 *Bars.*

The two couple change ladies with both hands, and half right and left to opposite places - - - - - - - - - - - - - 8 *Bars.*

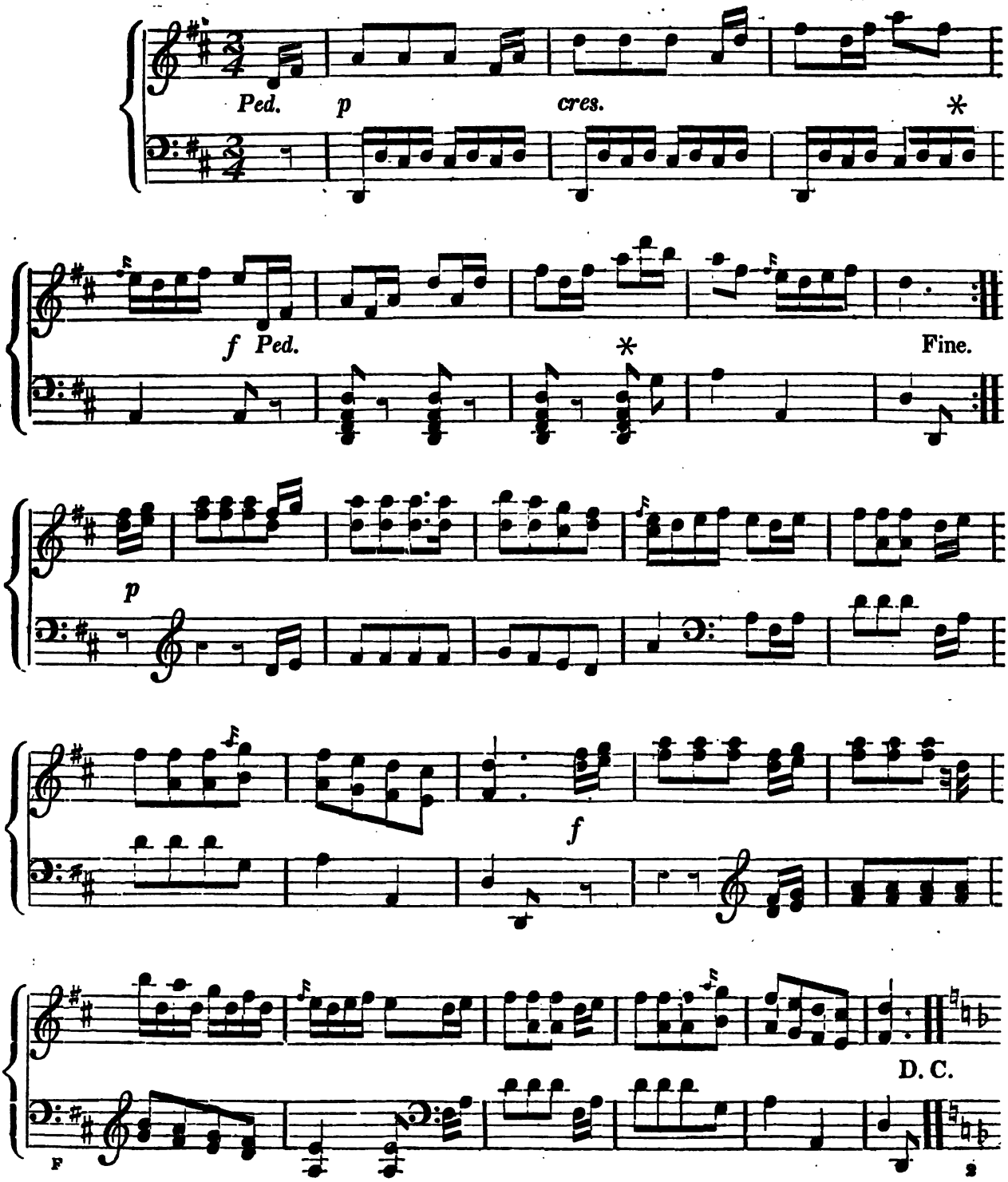
Advance and resume your partners, and half right and left back again - 8 *Bars.*

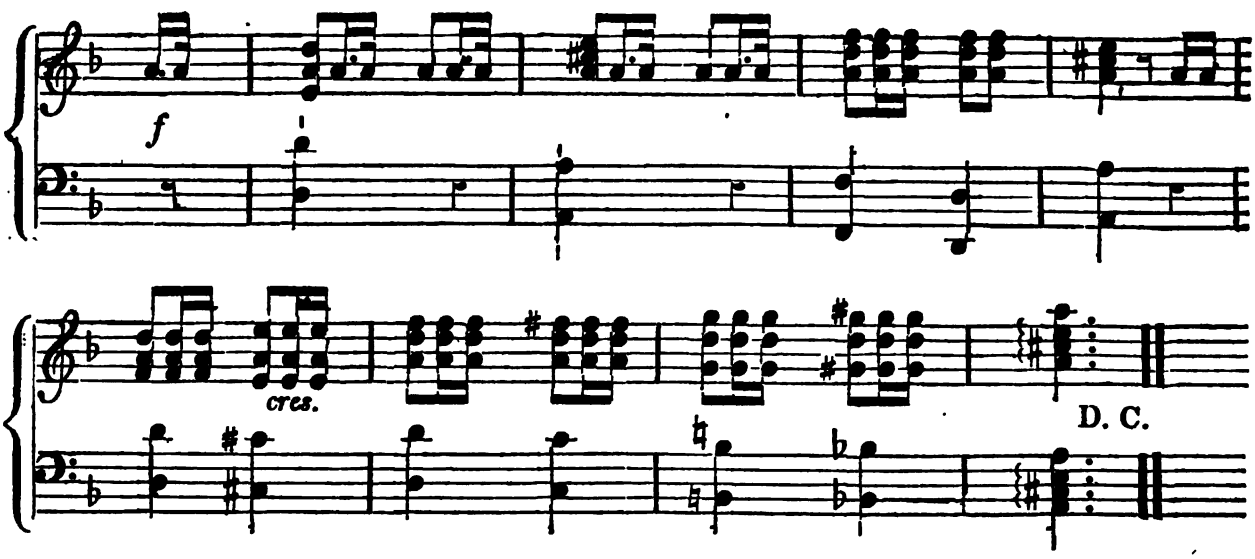
The eight half promenade to places, and turn your partners, 8 *Bars.*

The six others do the same.

PSYCHEAN QUADRILLES.

LA BELLE JARDINIERE.





Promenade les huit, figure de l'Eté le moulinet; ballancez et tour de mains.

En rond les huit - - - - - - - 8 *Bars.*

Les quatre cavaliers chassez aux dames à leur droite, ballotez et tour de mains, en gagnant une place - - - - - - - - - - - 8 *Bars.*

Les quatre cavaliers chassez encore à la dame à leur droite, ballotez, et tour de mains, 8 *Bars.*

Ballancez quatre, et tour de mains - 8 *Bars.*

Les quatre dames font un demi rond à gauche, en même temps les cavaliers ballancez en donnant leurs mains gauches à leurs dames, sans déranger le rond, et les huit font demie tour à leurs places - - - - - - - - - - - 8 *Bars.*

Les dames donnent leurs mains droites en moulinet et la gauche à leurs cavaliers, ballancez, changez de places avec leurs cavaliers sans quitter la main; ballancez et chassez à vos places, 8 *Bars.*

Contre partie pour les six autres.

Et pour la finale, chassez croisez les huit.

Promenade round, figure l'Eté moulinet; the ladies set and turn to places.

The eight hands round and back again, 8 *Bars.*

The four gentlemen chassez to the ladies on their right hand; ballotez and turn with both hands gaining one place - - - - - - - 8 *Bars.*

The four gentlemen again chassez to the lady on their right; ballotez and turn, which will bring them opposite their own places with opposite ladies - - - - - - - - - - - - 8 *Bars.*

The four set, and turn with both hands, 8 *Bars.*

The four ladies hands half round to the left, which brings them to their partners; at the same time the gentlemen set, and give their left hand to their lady's left, without altering the round; all chassez back to places - - - - 8 *Bars.*

The ladies, giving their right hands across at the end of the last figure, set, change places with their partners, without quitting hands, ballancez and chassez into places - - - - - 8 *Bars.*

The same figure for the six others.

And, for the finale, chassez across the right and back again.

"SWEET SOOTHING HOPE."

A Glee for four Voices,

Composed expressly for the **Harmonicon,**

BY

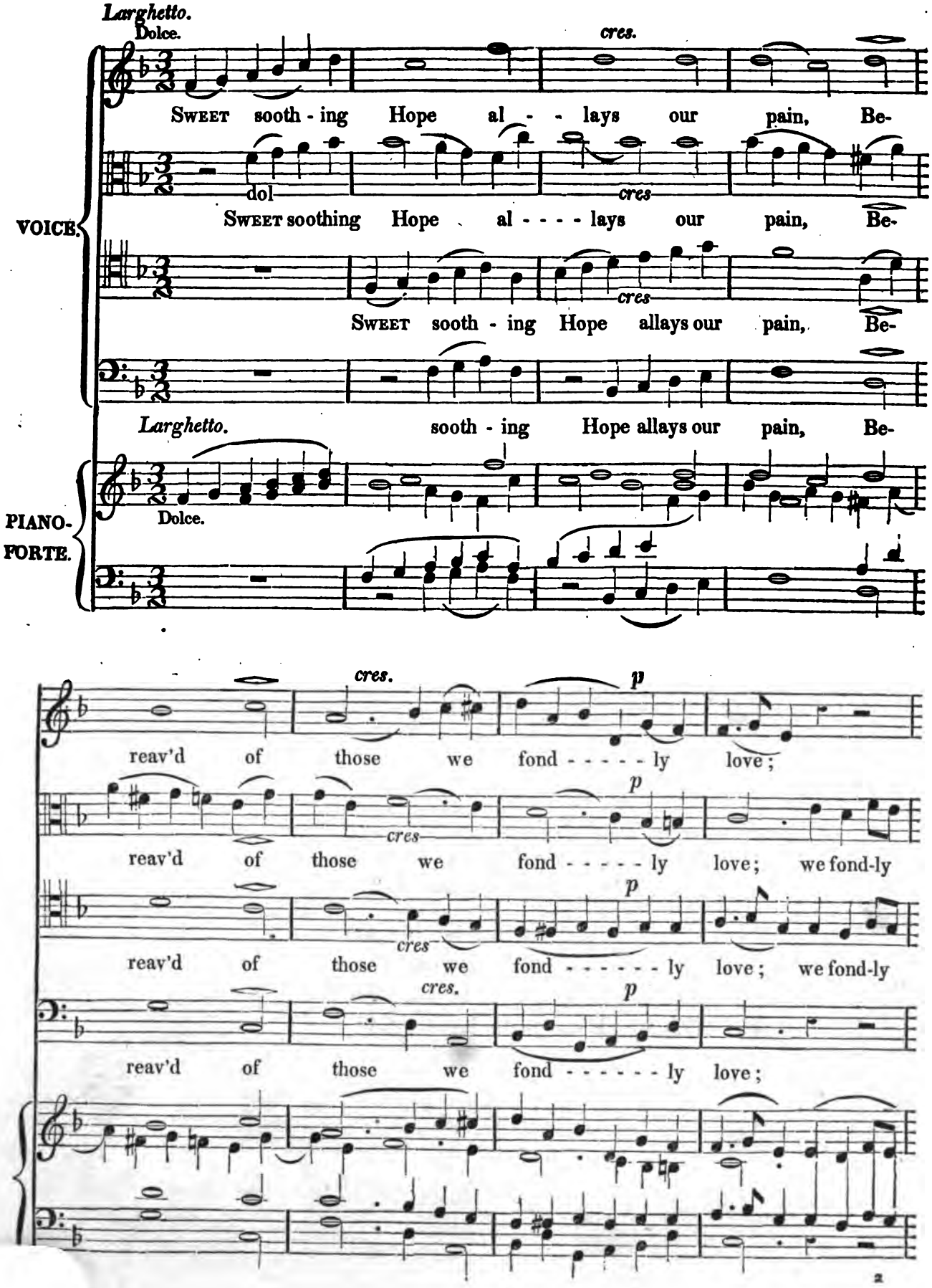
THOMAS ATTWOOD, Esq.,

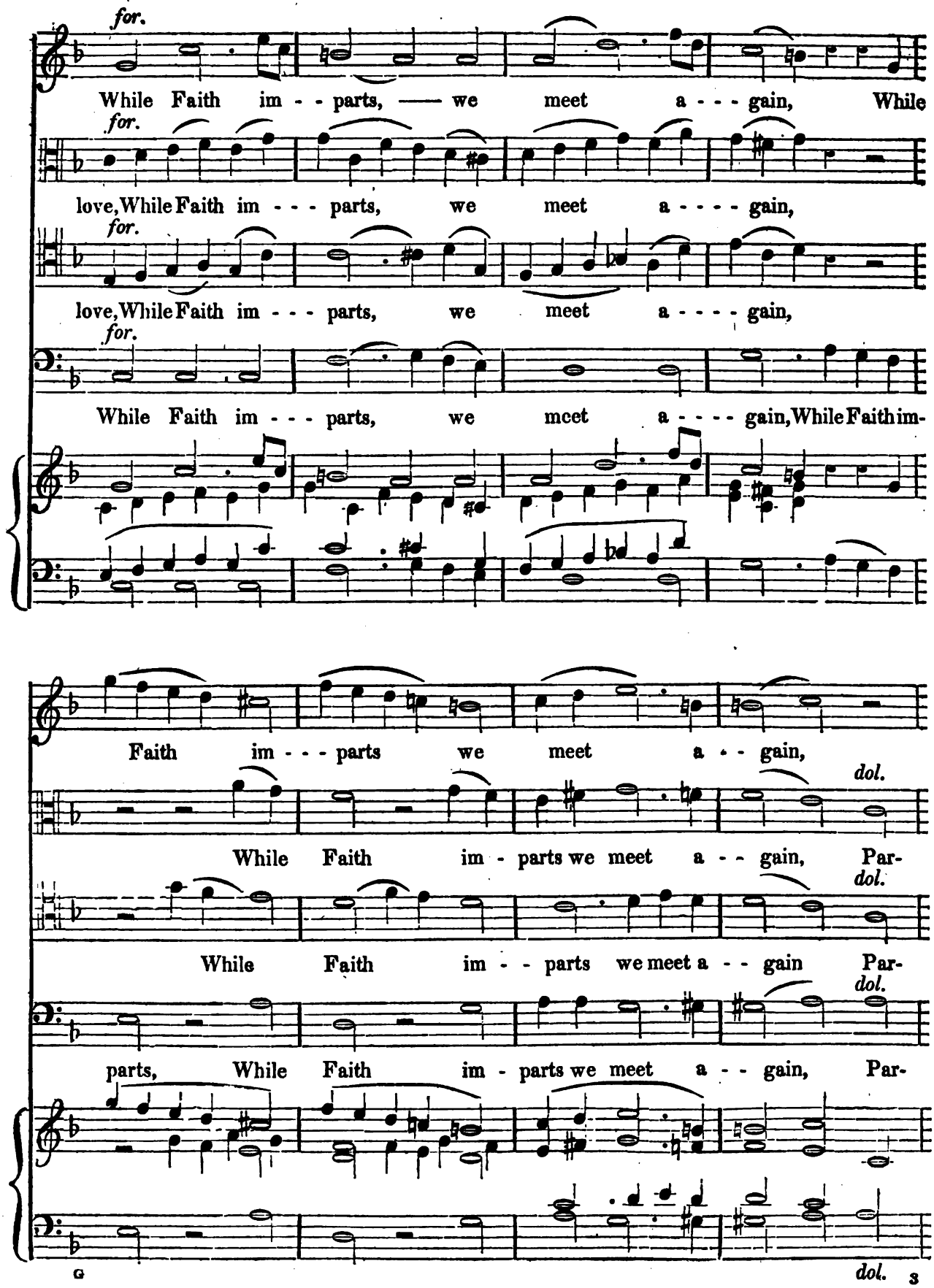
Composer, &c., to His Majesty.

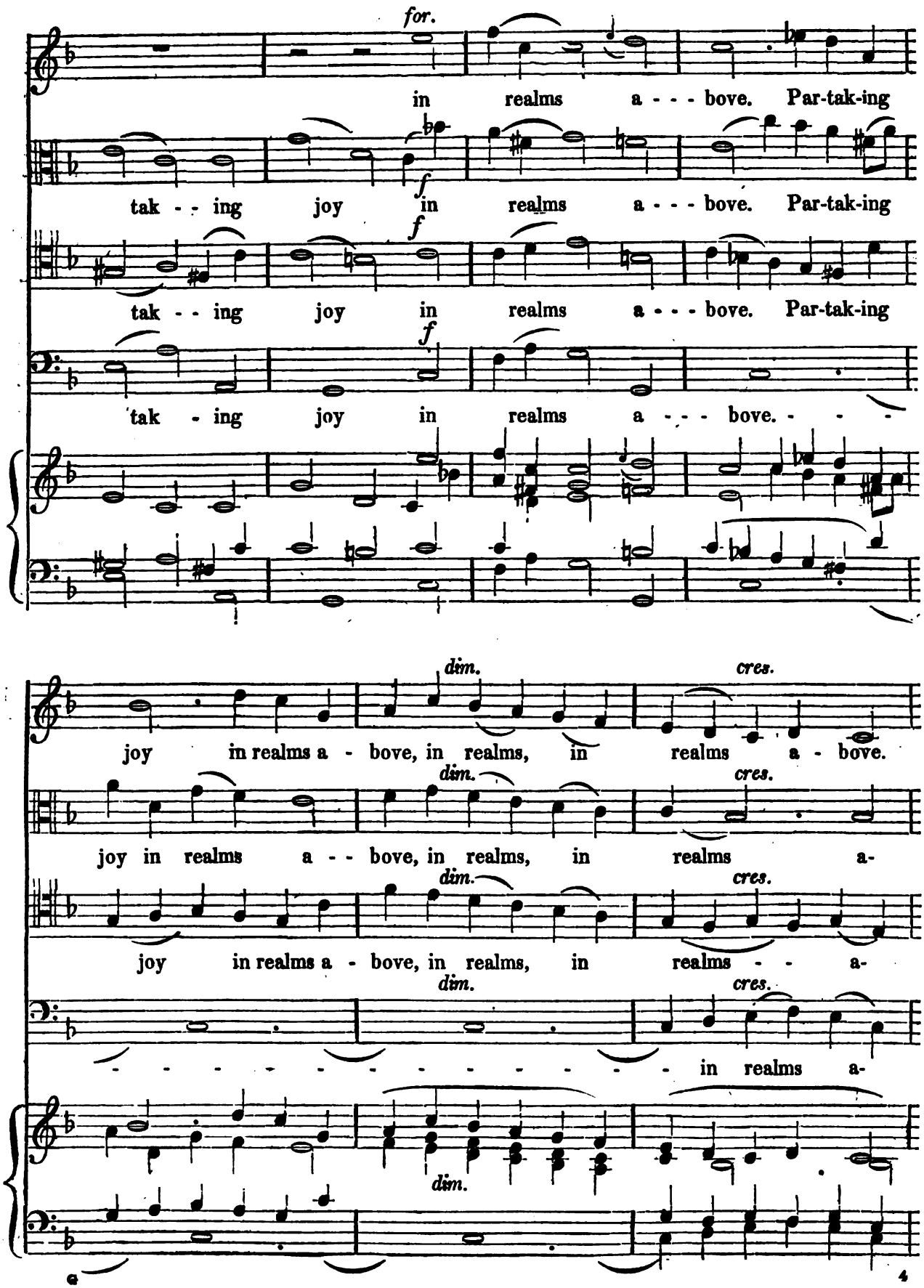
THE POETRY BY ERASMUS MADDOX, Esq.

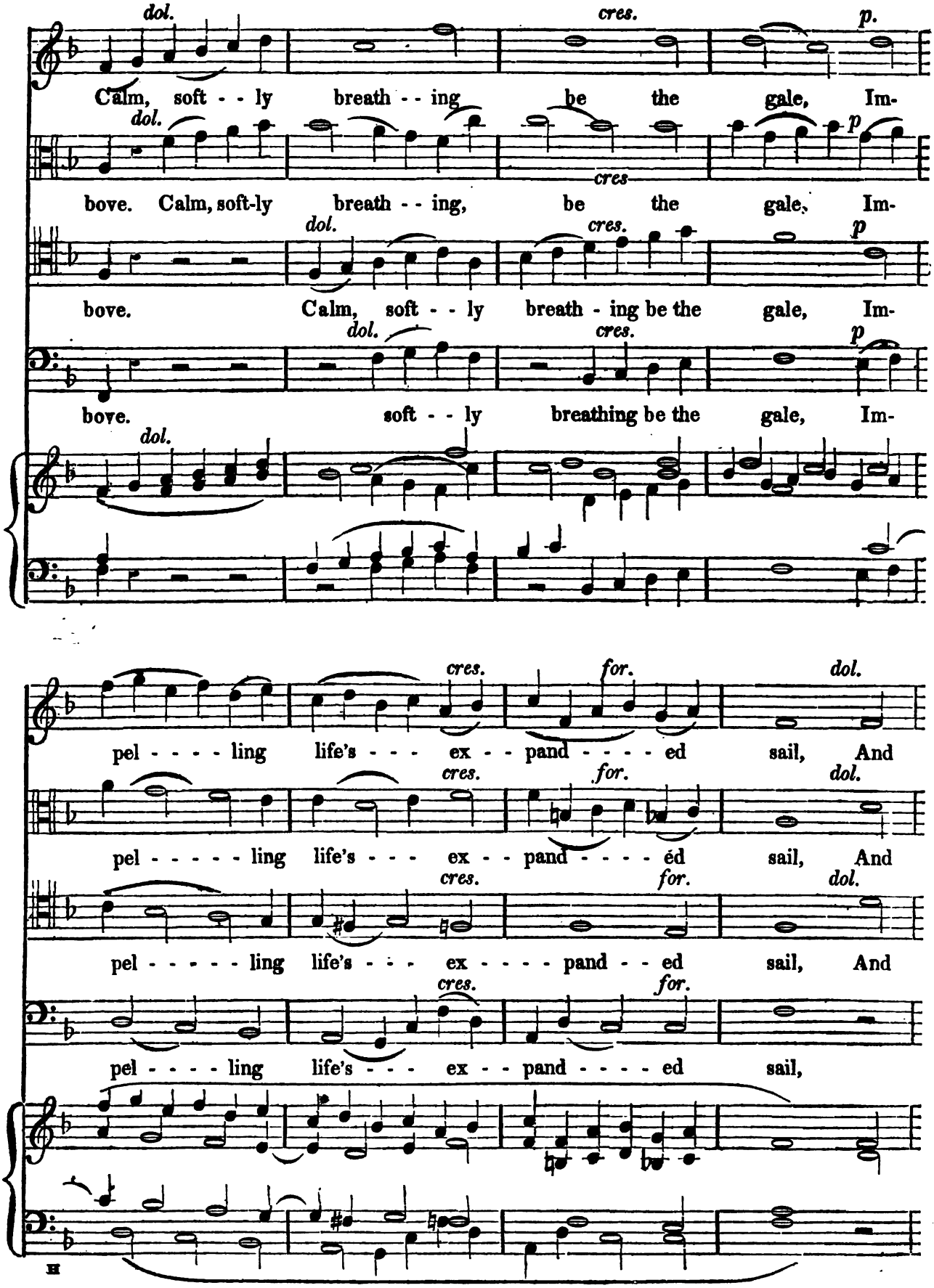
Sweet soothing Hope allays our pain,
Bereav'd of those we fondly love;
While Faith imparts,——we meet again,
Partaking Joy in realms above.

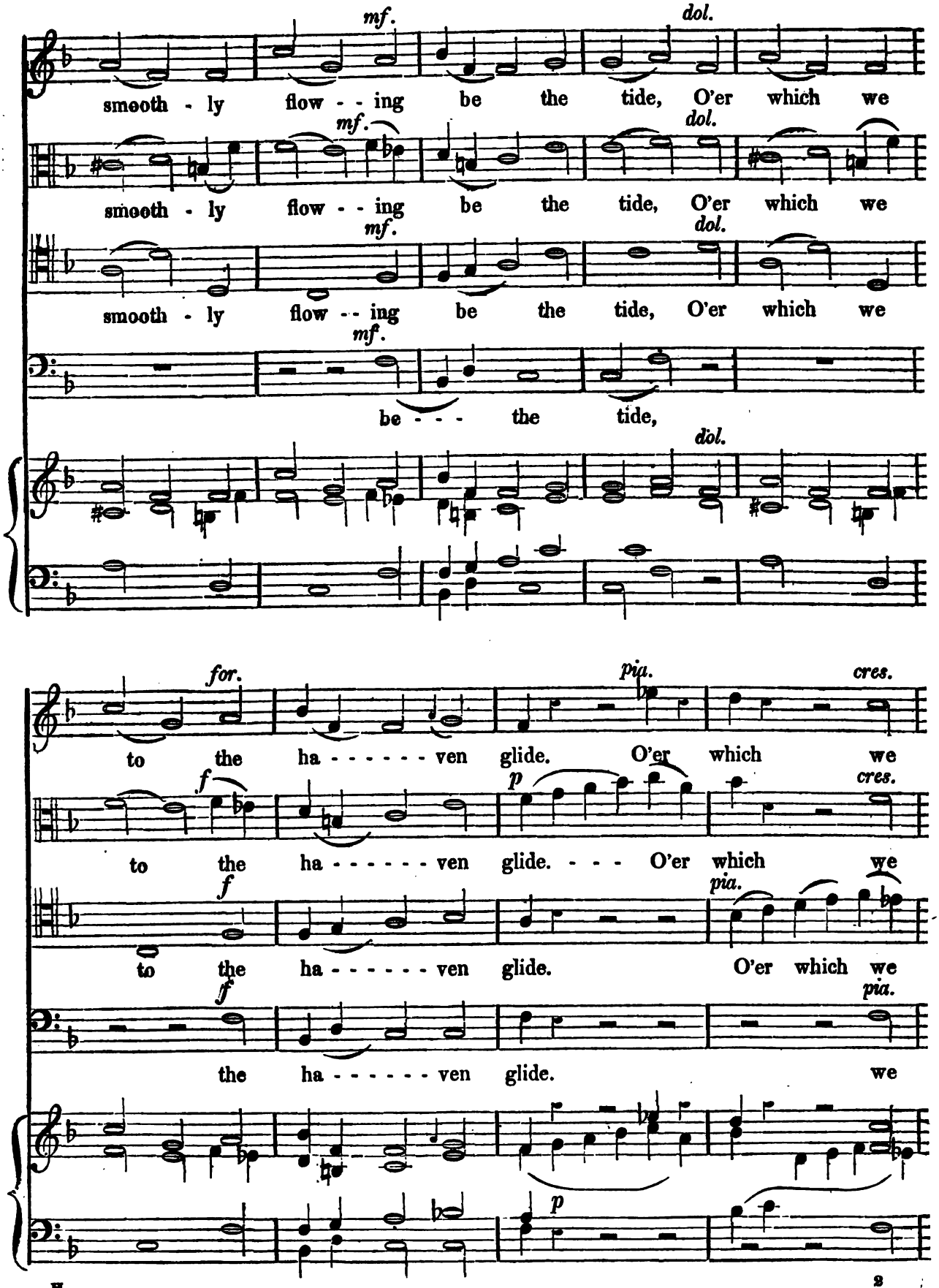
Calm, softly breathing be the gale,
Impelling life's expanded sail,
And smoothly flowing be the tide,
O'er which we to the haven glide.

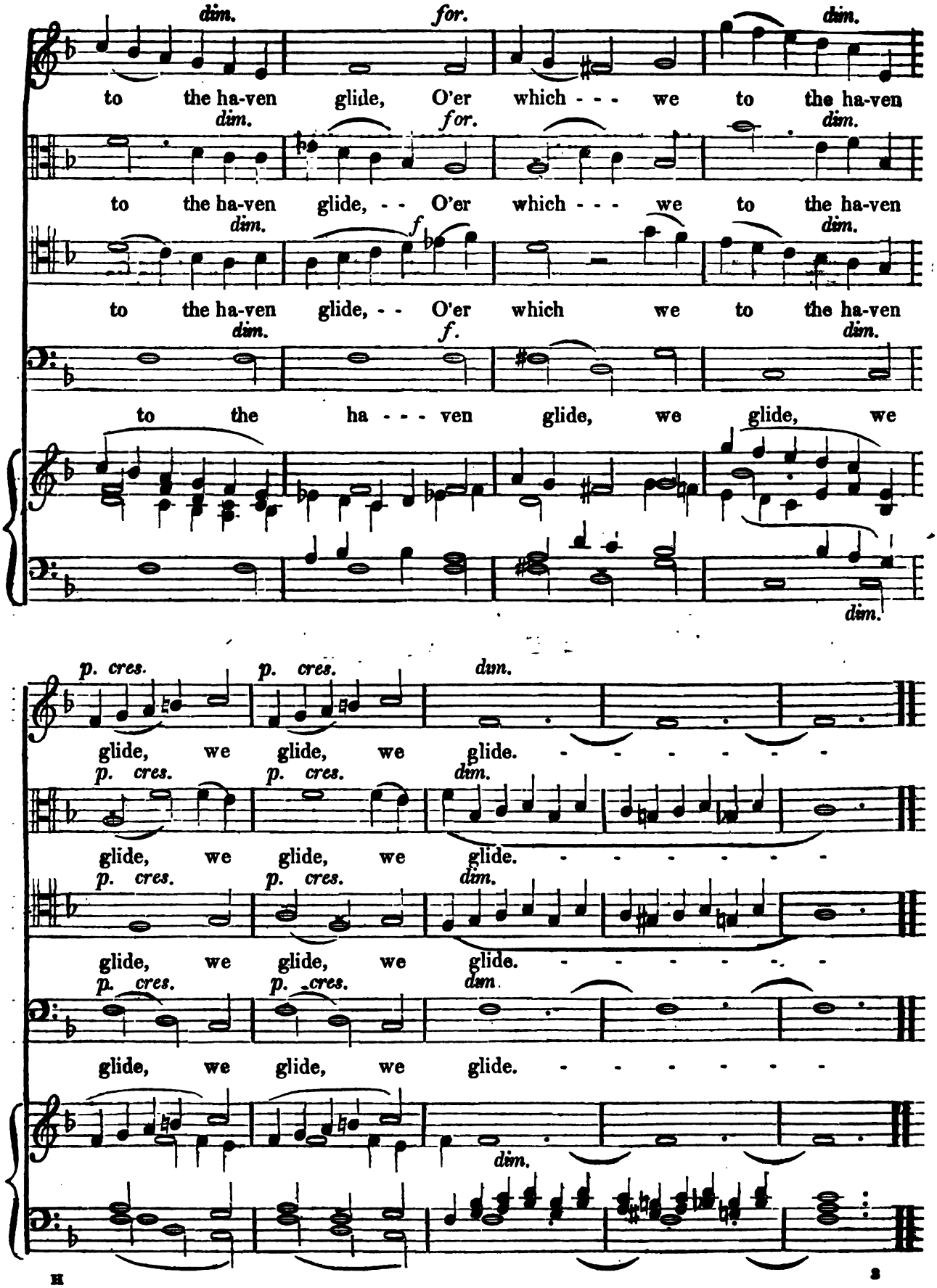

Larghetto.
Dolce.
cres.
SWEET sooth - ing Hope al - - lays our pain, Be-
dol
cres
SWEET soothing Hope al - - - - lays our pain, Be-
cres
SWEET sooth - ing Hope allays our pain, Be-
VOICE.
Larghetto.
sooth - ing Hope allays our pain, Be-
Dolce.
PIANO-FORTE.
cres.
p
reav'd of those we fond - - - - - ly love;
p
cres
reav'd of those we fond - - - - - ly love; we fond-ly
p
cres
reav'd of those we fond - - - - - - ly love; we fond-ly
cres.
p
reav'd of those we fond - - - - - - ly love;
2


for.
While Faith im - - parts, —— we meet a - - - gain, While
for.
love, While Faith im - - - parts, we meet a - - - - gain,
for.
love, While Faith im - - - parts, we meet a - - - - gain,
for.
While Faith im - - - parts, we meet a - - - - gain, While Faith im-
Faith im - - - parts we meet a - - gain,
dol.
While Faith im - parts we meet a - - gain, Par-
dol.
While Faith im - - parts we meet a - - gain Par-
dol.
parts, While Faith im - parts we meet a - - gain, Par-
dol.


for.
in realms a - - - bove. Par-tak-ing
f
tak - - ing joy in realms a - - - bove. Par-tak-ing
f
tak - - ing joy in realms a - - - bove. Par-tak-ing
f
tak - ing joy in realms a - - - bove. - - -
dim.
cres.
joy in realms a - bove, in realms, in realms a - bove.
dim.
cres.
joy in realms a - - bove, in realms, in realms a-
dim.
cres.
joy in realms a - bove, in realms, in realms - - a-
dim.
cres.
- - - - - - - - - - - - - - - in realms a-
dim.


dol.
cres.
p.
Calm, soft - - ly breath - - ing be the gale, Im-
dol.
p
cres
bove. Calm, soft-ly breath - - ing, be the gale, Im-
dol.
cres.
p
bove. Calm, soft - - ly breath - ing be the gale, Im-
dol.
cres.
p
bove. soft - - ly breathing be the gale, Im-
dol.
cres.
for.
dol.
pel - - - - ling life's - - - ex - - pand - - - - ed sail, And
cres.
for.
dol.
pel - - - - - ling life's - - - ex - - pand - - - - éd sail, And
cres.
for.
dol.
pel - - - - - ling life's - - - ex - - - - pand - - ed sail, And
cres.
for.
pel - - - - ling life's - - - ex - - pand - - - - ed sail,


mf.
dol.
smooth - ly flow - - ing be the tide, O'er which we
smooth - ly flow - - ing be the tide, O'er which we
smooth - ly flow - - ing be the tide, O'er which we
be - - - the tide,
for.
pia.
cres.
to the ha - - - - - - ven glide. O'er which we
f
p
to the ha - - - - - - ven glide. - - - O'er which we
to the ha - - - - - - ven glide. O'er which we
the ha - - - - - - ven glide. we

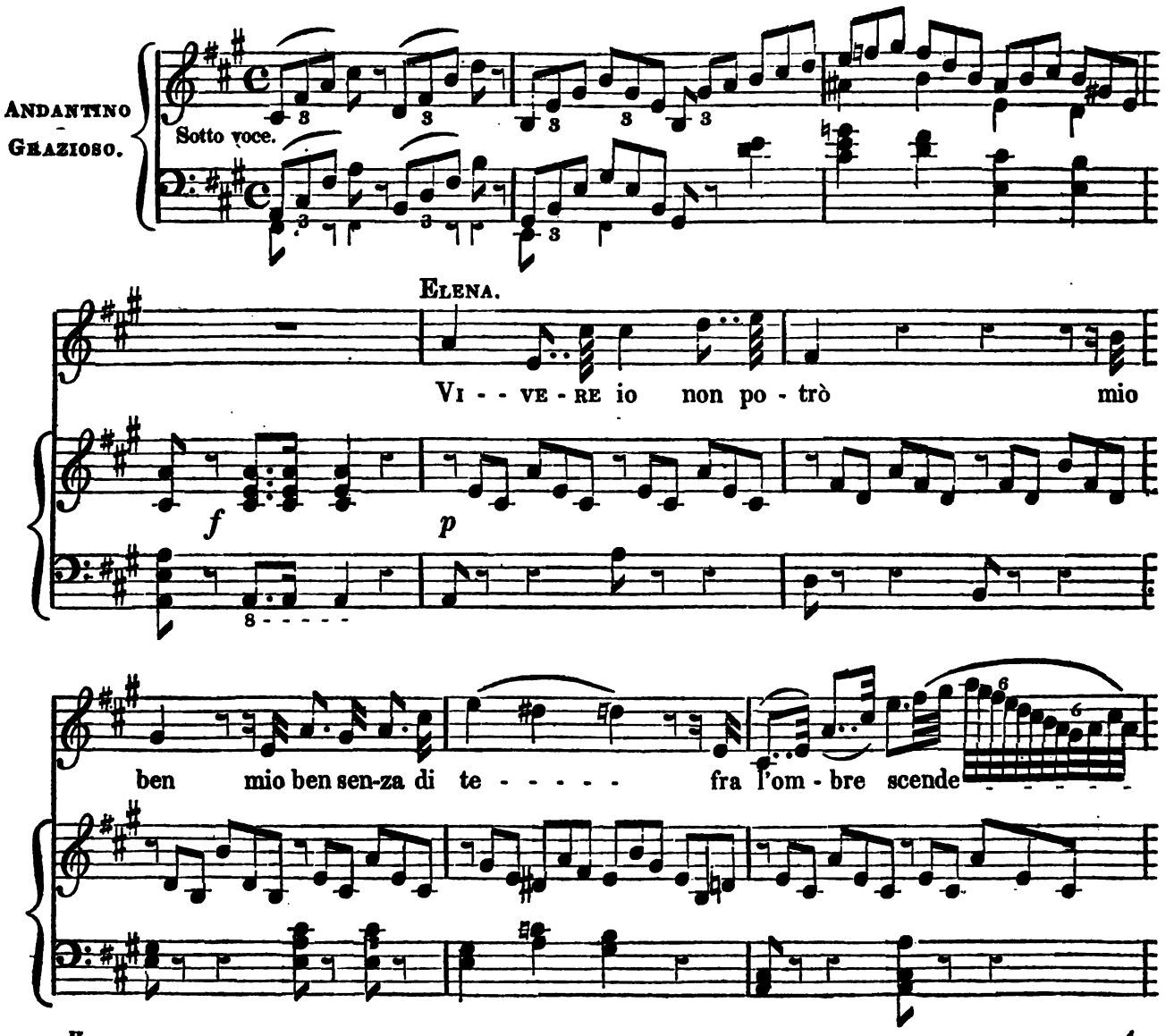

dim.
for.
dim.
to the ha-ven glide, O'er which - - - we to the ha-ven
dim.
for.
dim.
to the ha-ven glide, - - O'er which - - - we to the ha-ven
dim.
f
dim.
to the ha-ven glide, - - O'er which we to the ha-ven
dim.
f.
dim.
to the ha - - - ven glide, we glide, we
dim.
p. cres.
p. cres.
dim.
glide, we glide, we glide. - - - - - - -
p. cres.
p. cres.
dim.
glide, we glide, we glide. - - - - - - -
p. cres.
p. cres.
dim.
glide, we glide, we glide. - - - - - - -
p. cres.
p. cres.
dim.
glide, we glide, we glide. - - - - - - -
dim.

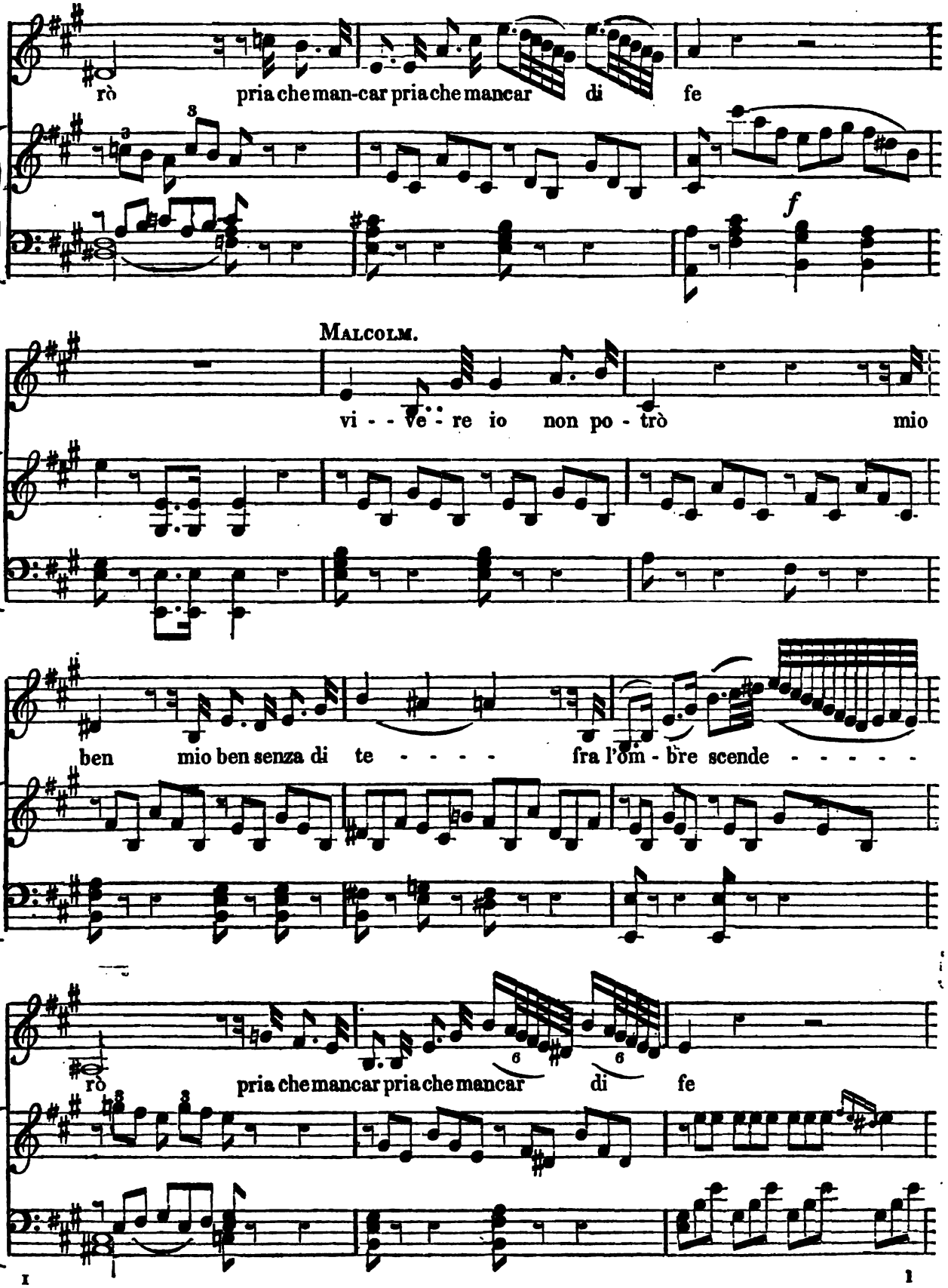
" Vivere io non Potrò; "

A Duet,

From the Semi-serious Opera of ***La Donna del Lago,***

BY ROSSINI.




rò pria che man-car pria che mancar di fe
f
MALCOLM.
vi - - ve - re io non po - trò mio
ben mio ben senza di te - - - - - fra l'om - bre scende - - - - -
rò pria che mancar pria che mancar di fe

"OR LOVE ME LESS, OR LOVE ME MORE!"

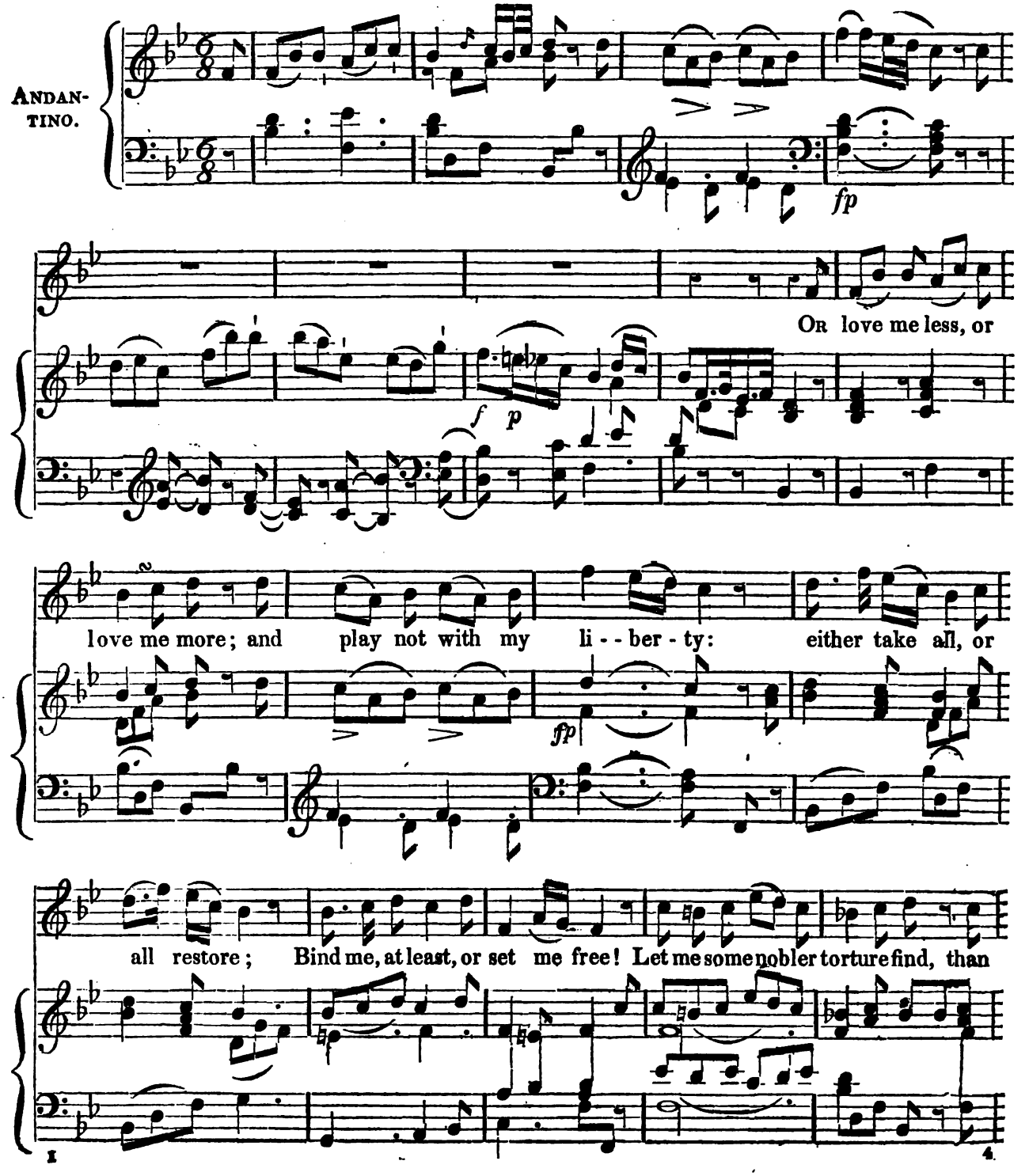
A CANZONET, BY MOZART,

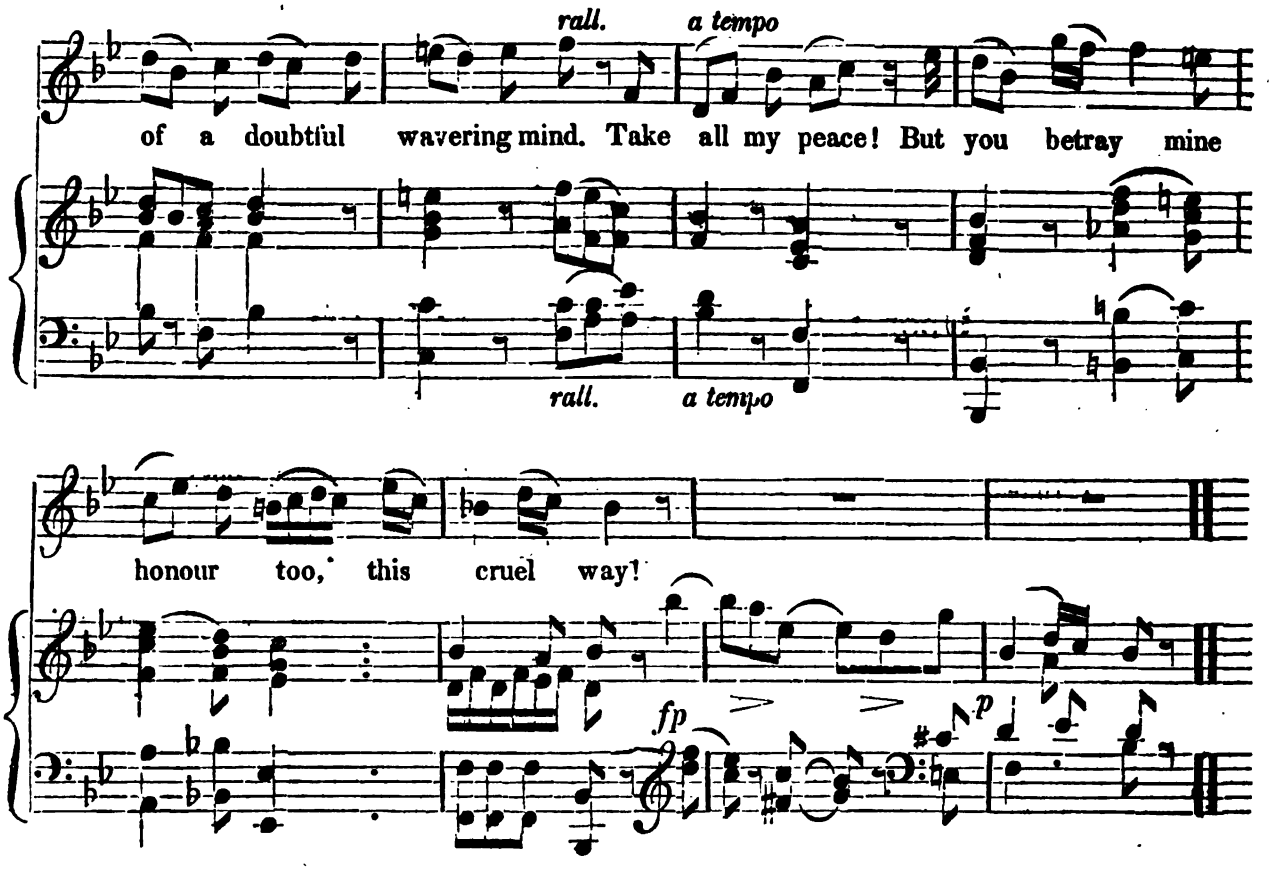
Being his *Gesang*, "*Die Zufriedenheit*," adapted to English Words for this Work.

THE POETRY BY SIDNEY GODOLPHIN,

(Brother to the High Treasurer GODOLPHIN,) "a young man," says Lord CLARENDON, "of incomparable parts."

FROM A MS. IN THE MALONE COLLECTION.



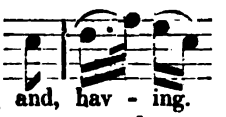


'Tis true, that I have nurs'd before
That hope of which I now complain;
*And, having little, sought no more,
Fearing to meet with your disdain.
*The sparks of favour you did give,
I gently blew, to make them live;
And yet have gain'd, by all this care,
No rest in hope, nor in despair.

I see you wear that pitying smile
Which you have still vouchsafed my smart,
*Content thus cheaply to beguile,
And entertain a harmless heart:—
But I no longer can give way
To hope which does so little pay;
And yet I dare no freedom owe,
Whilst you are kind, though but in show.

Then give me more, or give me less:
Do not disdain a mutual sense;
*Or your unpitying beauties dress
In their own free indifference!
*But shew not a severer eye,
Sooner to give me liberty;
For I shall love the very scorn
Which, for my sake, you do put on!

* The first syllable in the lines marked by an asterisk must be sung to the note C, (3d space,) as a quaver, instead of keeping the rest; and the two first notes in the following bar will go to the second syllable—e. g.



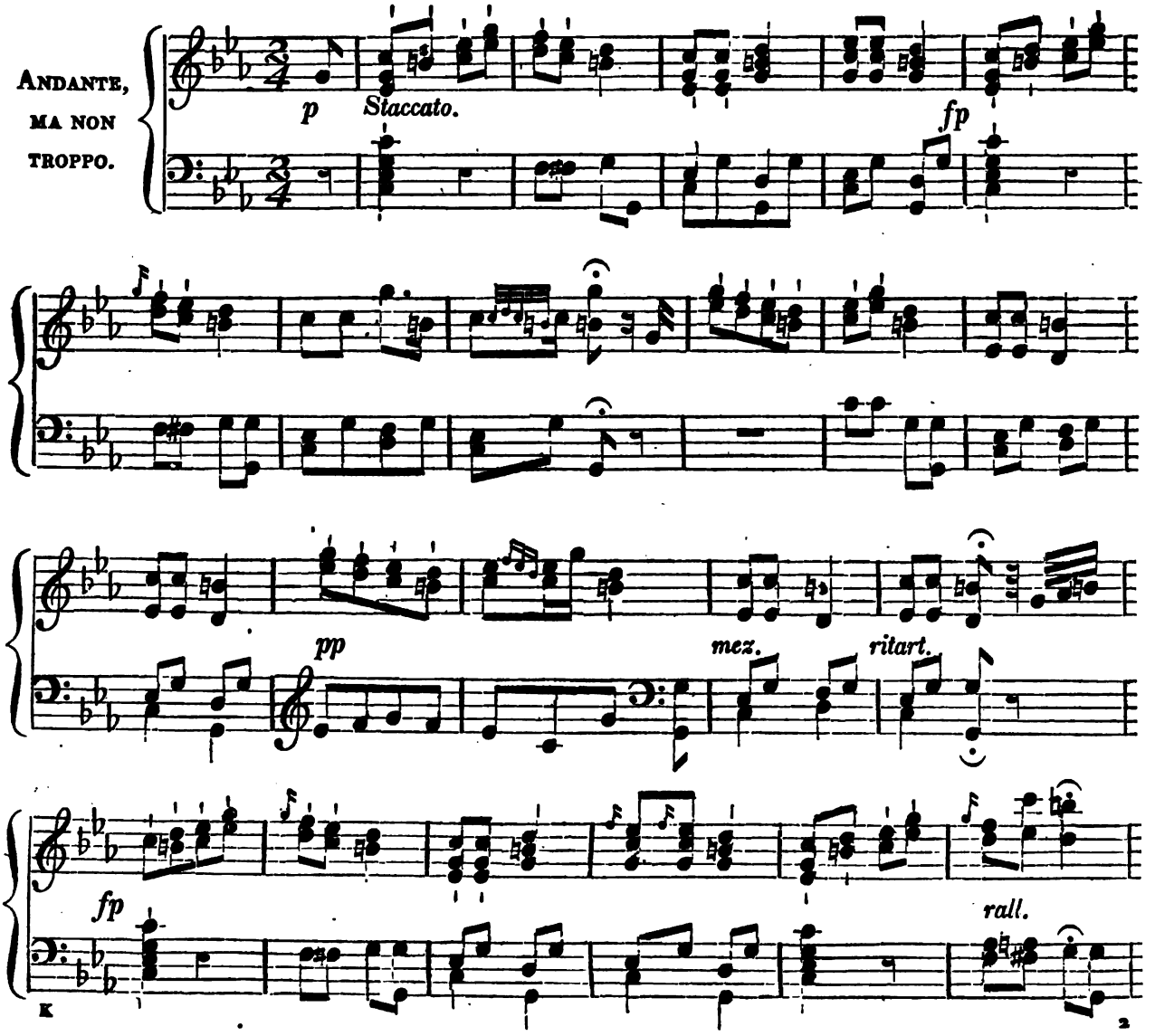
The word "sooner," in the sixth line of the last stanza, must be sung to the three first quavers in the eighth bar from the end. The intelligent performer will readily adapt the music to the slight difference in the poetical feet.

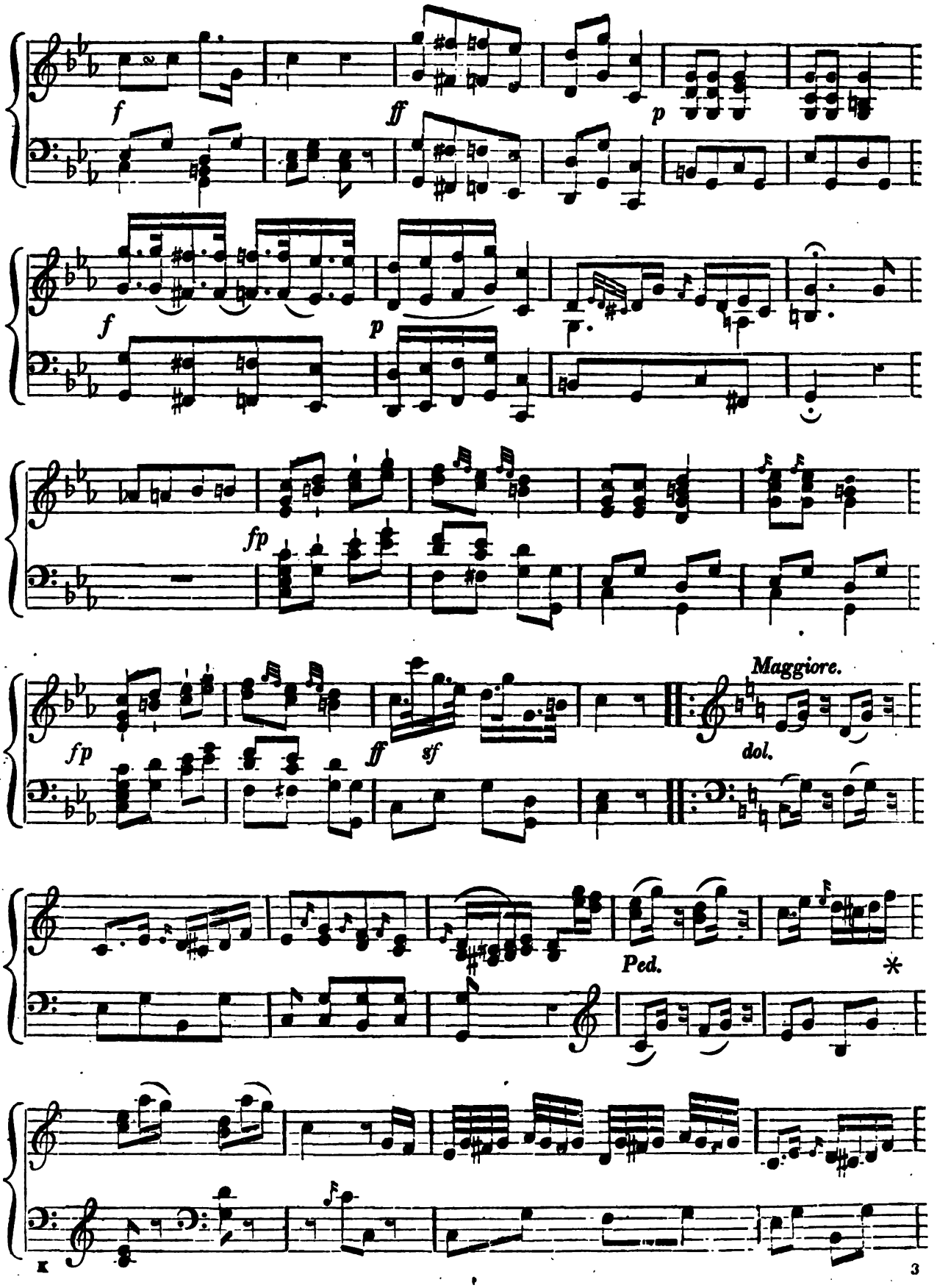
Fantasia,

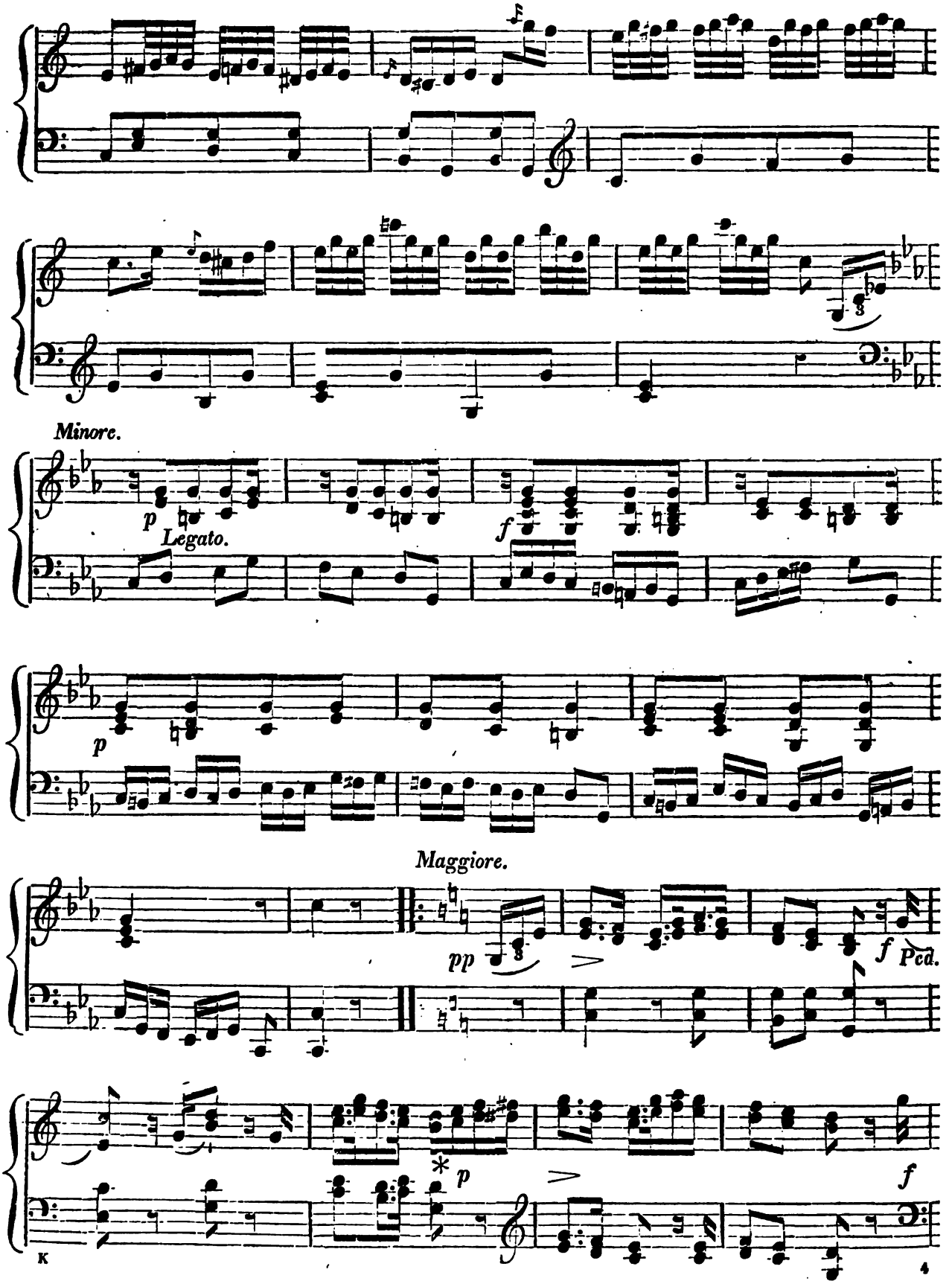
Upon the Russian Dance *Dumka*,

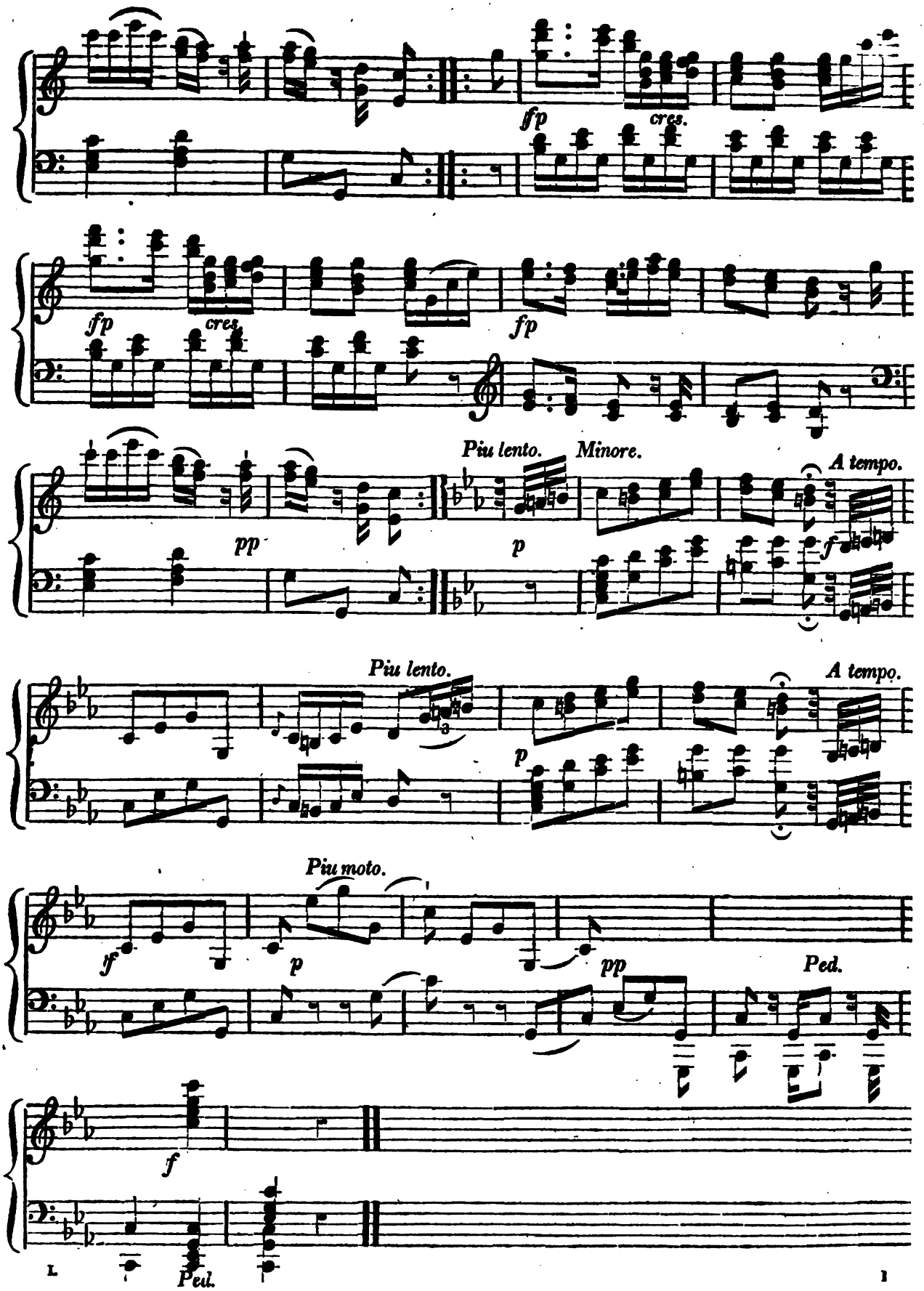
BY THE ABBÉ GELINEK;

(Printed, with some few Alterations and Omissions, from the German Copy).




f
ff
p
f
p
fp
fp
ff
sf
Maggiore.
dol.
Ped.
*


Minore.
p
Legato.
f
p
Maggiore.
pp
f
Ped.
*
p
f


fp
cres.
fp
cres.
fp
Piu lento.
Minore.
A tempo.
pp
p
f
Piu lento.
A tempo.
p
Piu moto.
f
p
pp
Ped.
f
Ped.

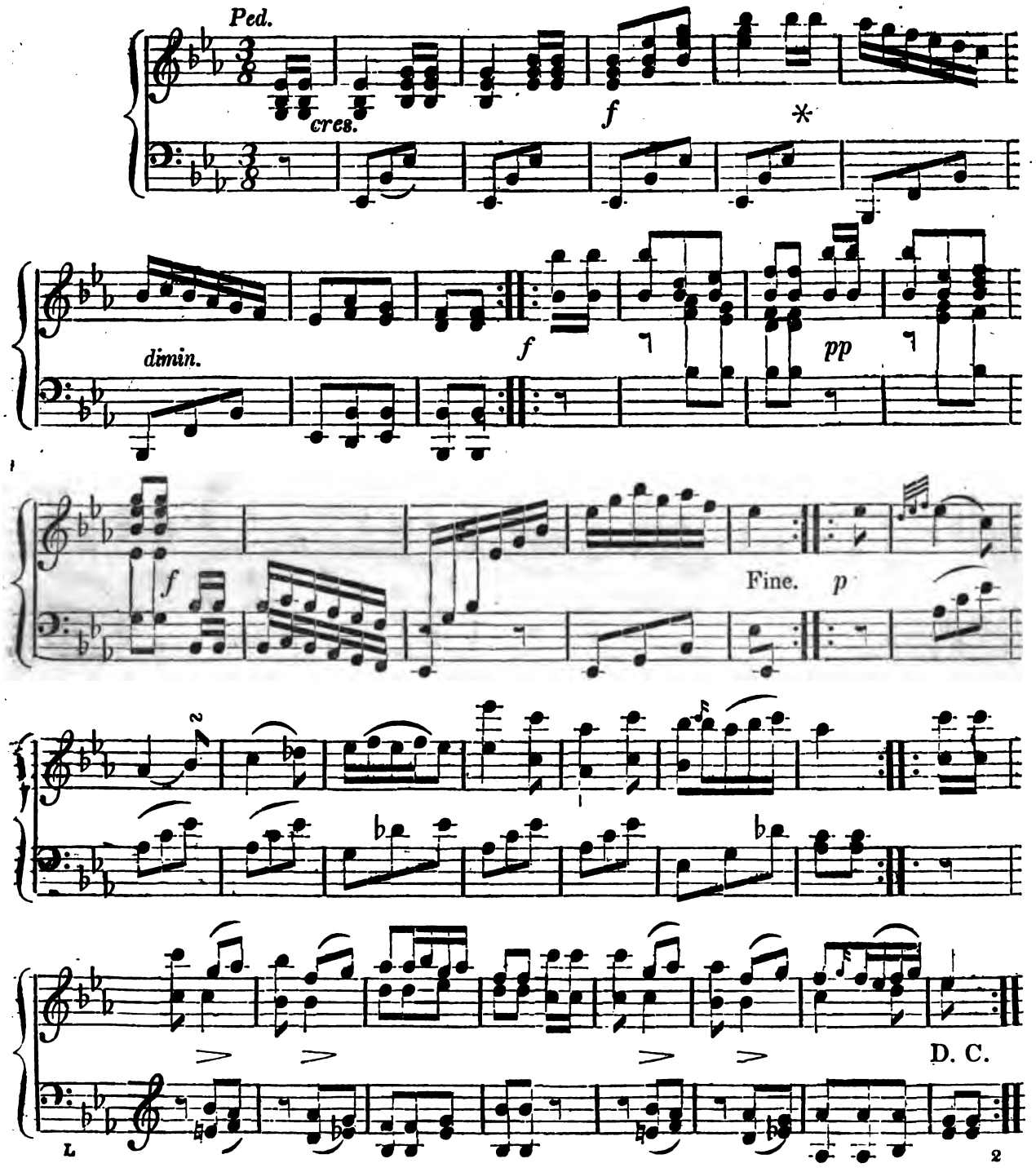
I.

Waltz

FOR THE PIANO-FORTE OR HARP,

BY WILMS, OF BERLIN.

(Printed from the German Copy.)



A SKETCH À LA HAYDN,

For the Piano-Forte;

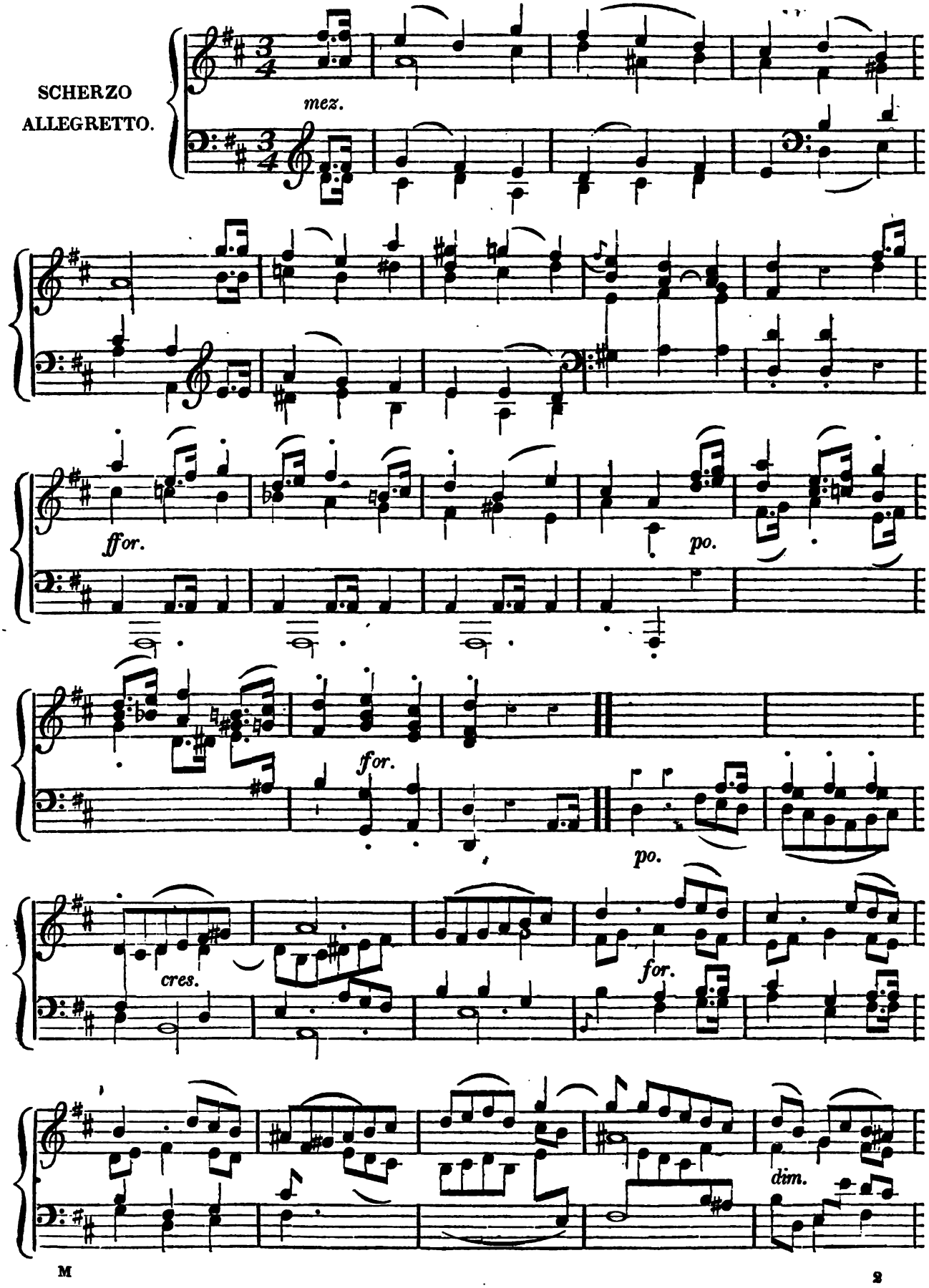
Composed expressly for the Harmonicon,

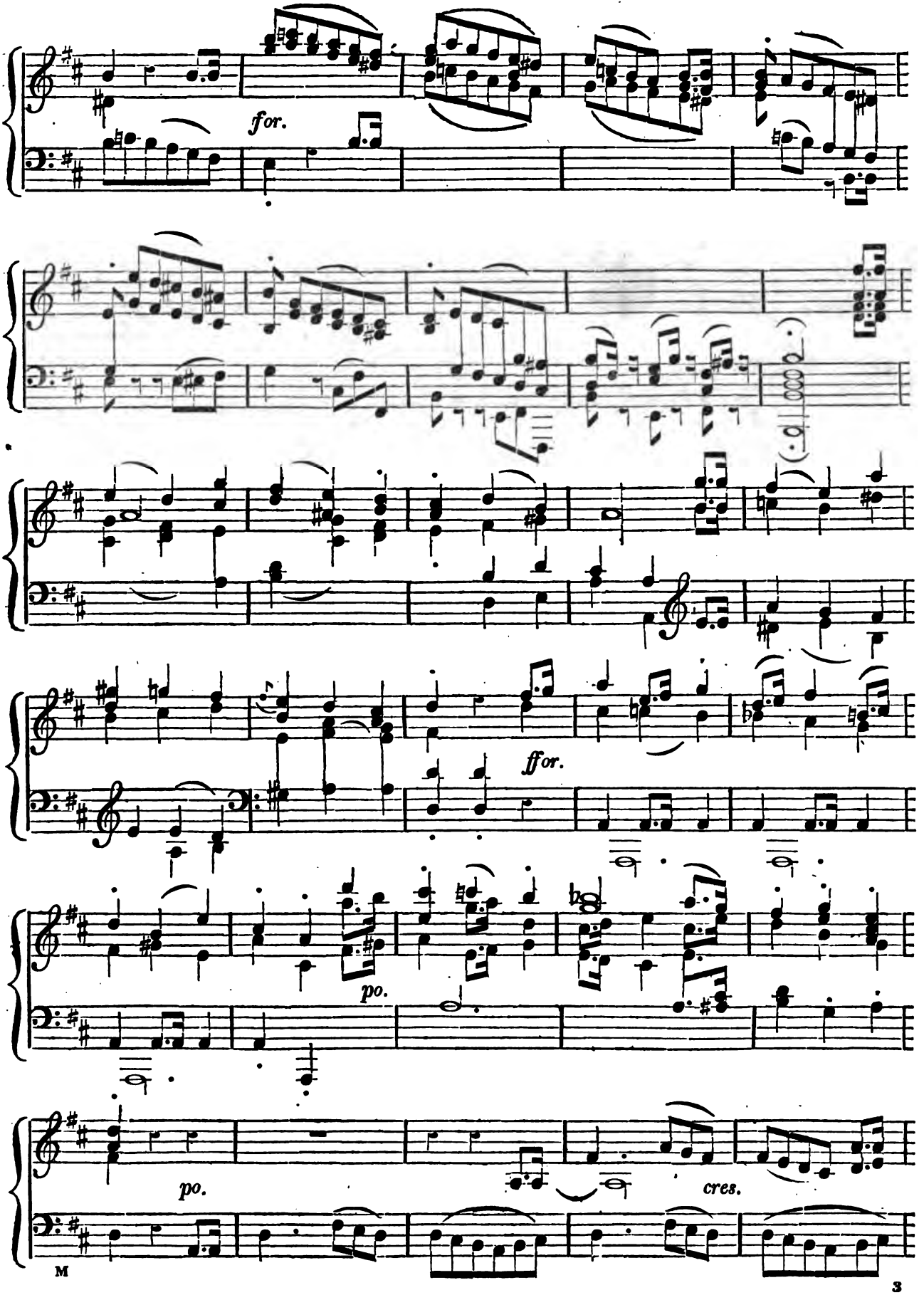
BY

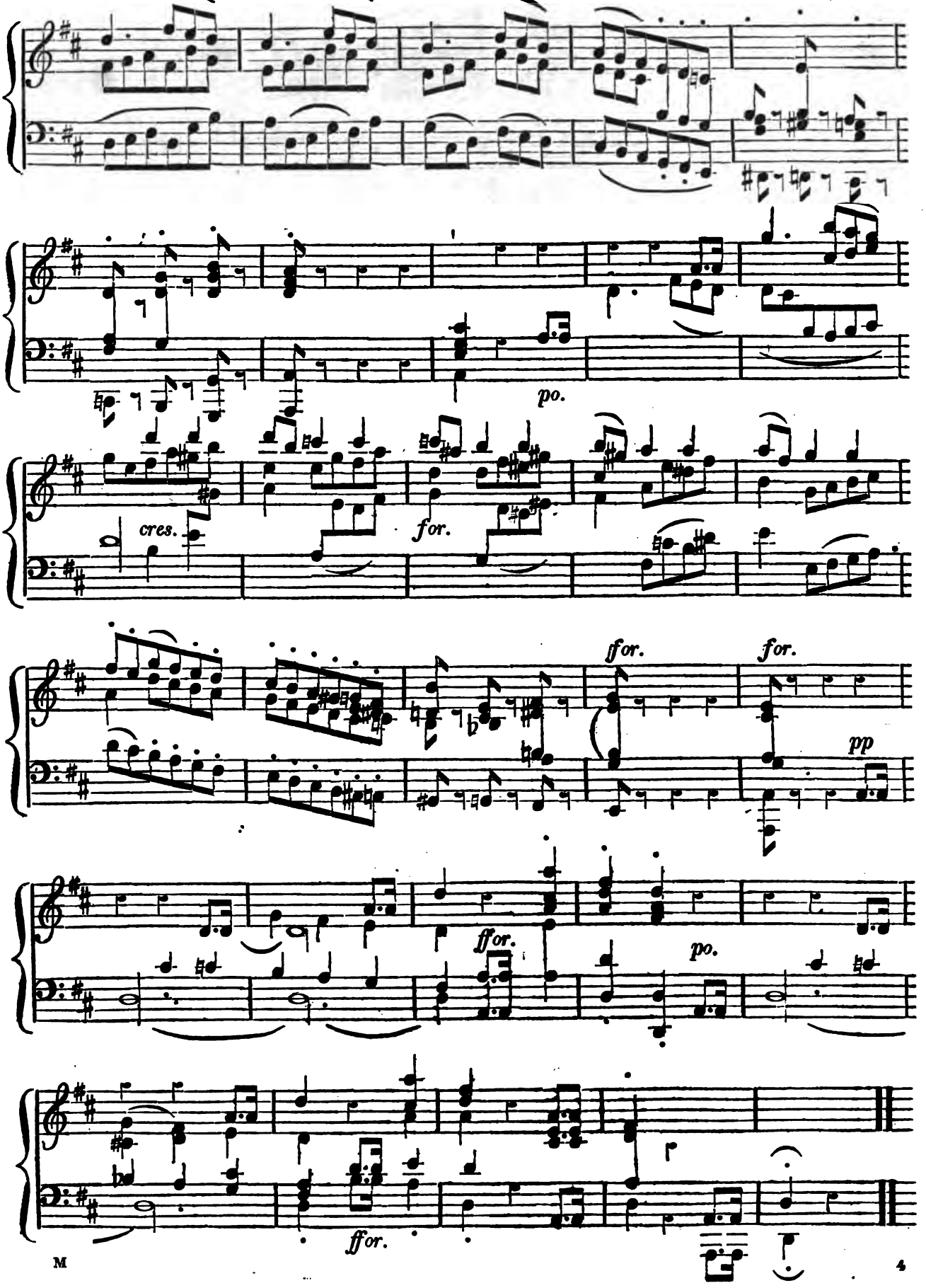
J. B. CRAMER,

AND DEDICATED TO HIS FRIEND,

D. DRAGONETTI.


SCHERZO
ALLEGRETTO.
mez.
ffor.
po.
for.
po.
cres.
for.
dim.


for.
ffor.
po.
po.
cres.


po.
cres.
for.
ffor.
for.
pp
ffor.
po.
ffor.

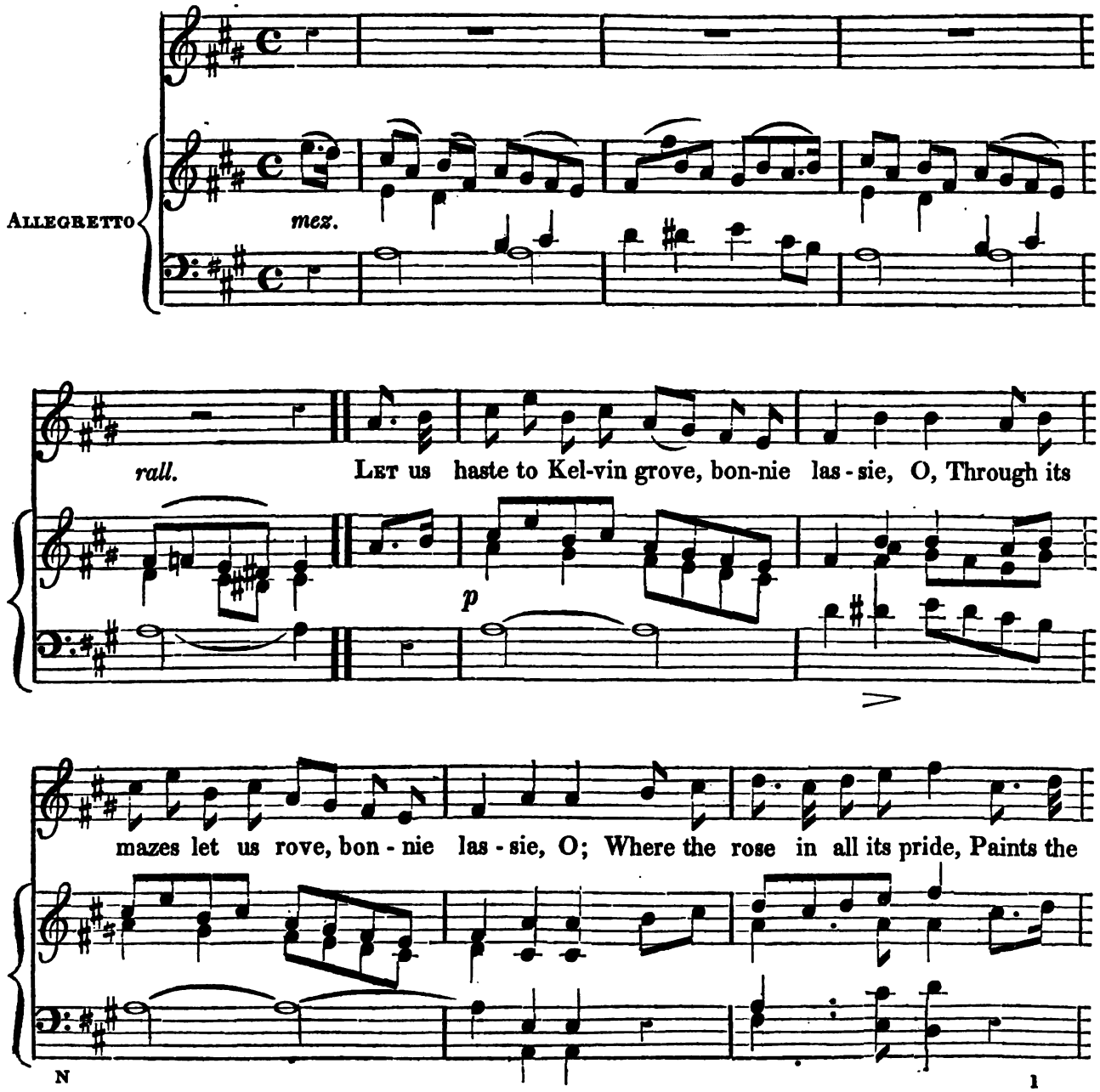
" KELVIN GROVE,"

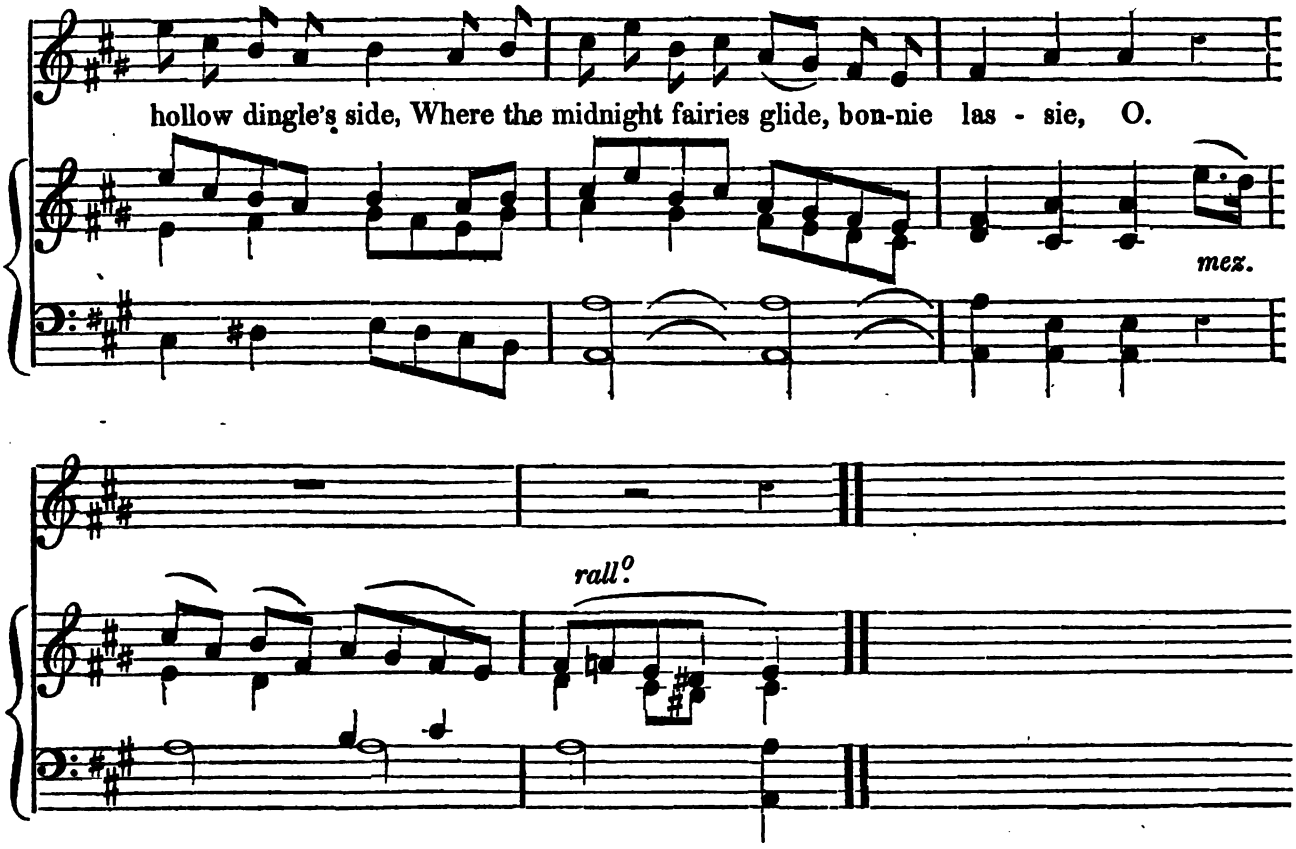
The beautiful Scotish Melody, recently introduced and sung by

MR. BRAHAM,

IN THE OPERA OF " GUY MANNERING;"

ARRANGED, WITH NEW SYMPHONIES AND ACCOMPANIMENTS, FOR THIS WORK.

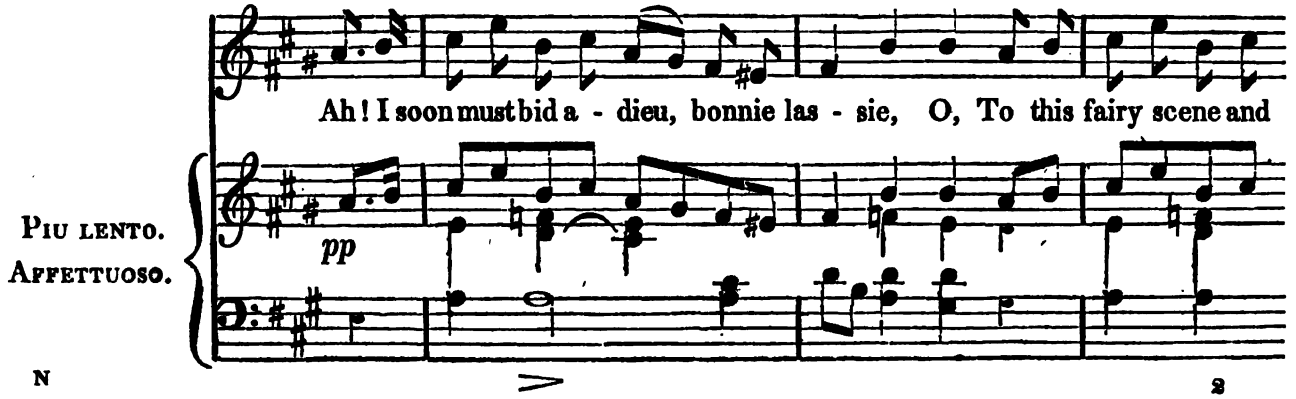


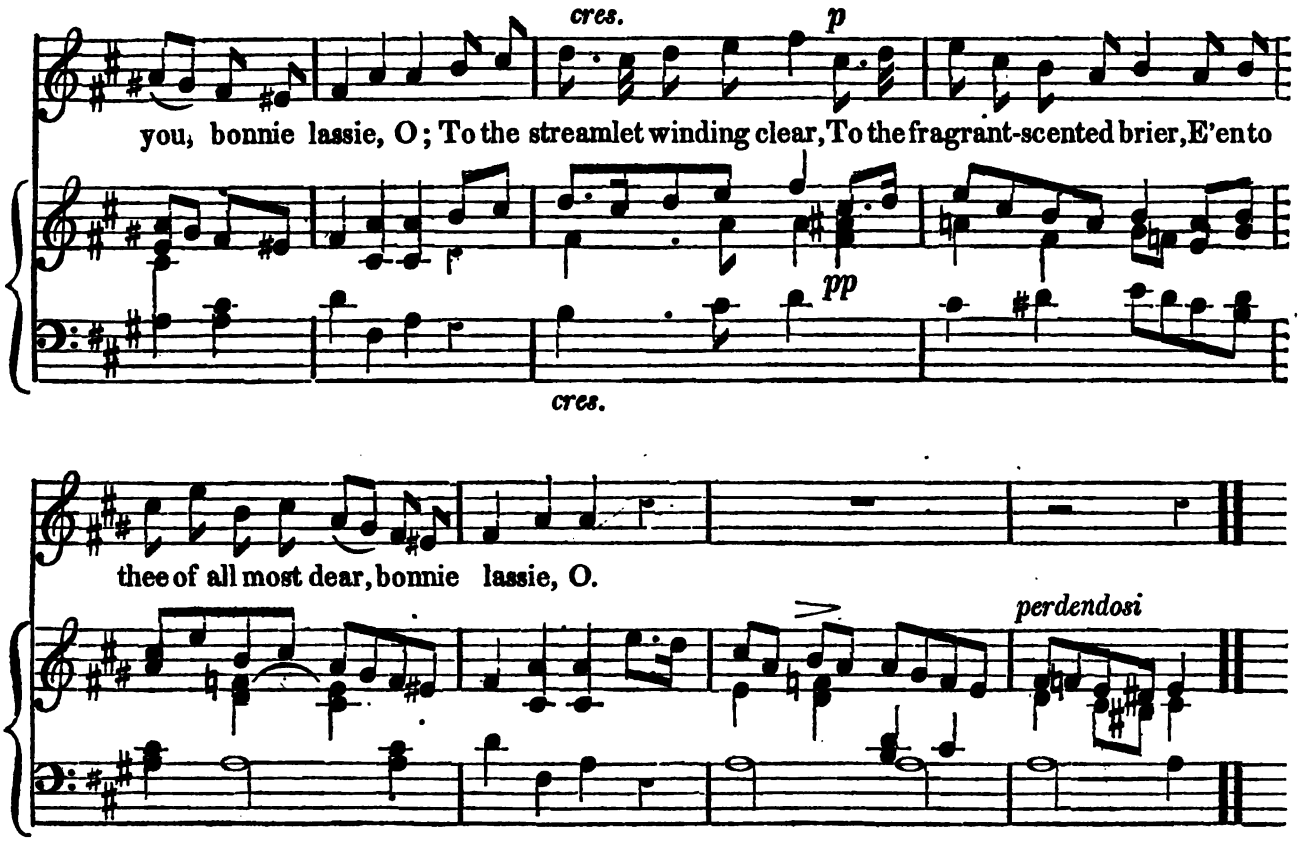


2d Stanza.

We will wander by the mill, bonnie lassie, O,
To the cove beside the rill, bonnie lassie, O;
Where the glens resound the call
Of the lofty water-fall,
Through the mountain's rocky hall, bonnie lassie, O.

3d Stanza.





4th Stanza.

(To be sung to the first part of this song.)

But we soon in Kelvin grove, bonnie lassie, O,
Shall renew our tales of love, bonnie lassie, O;
And the rose in all its pride
Shall bedeck the dingle's side,
Where the midnight fairies glide, bonnie lassie, O.

"*Aurora!*"

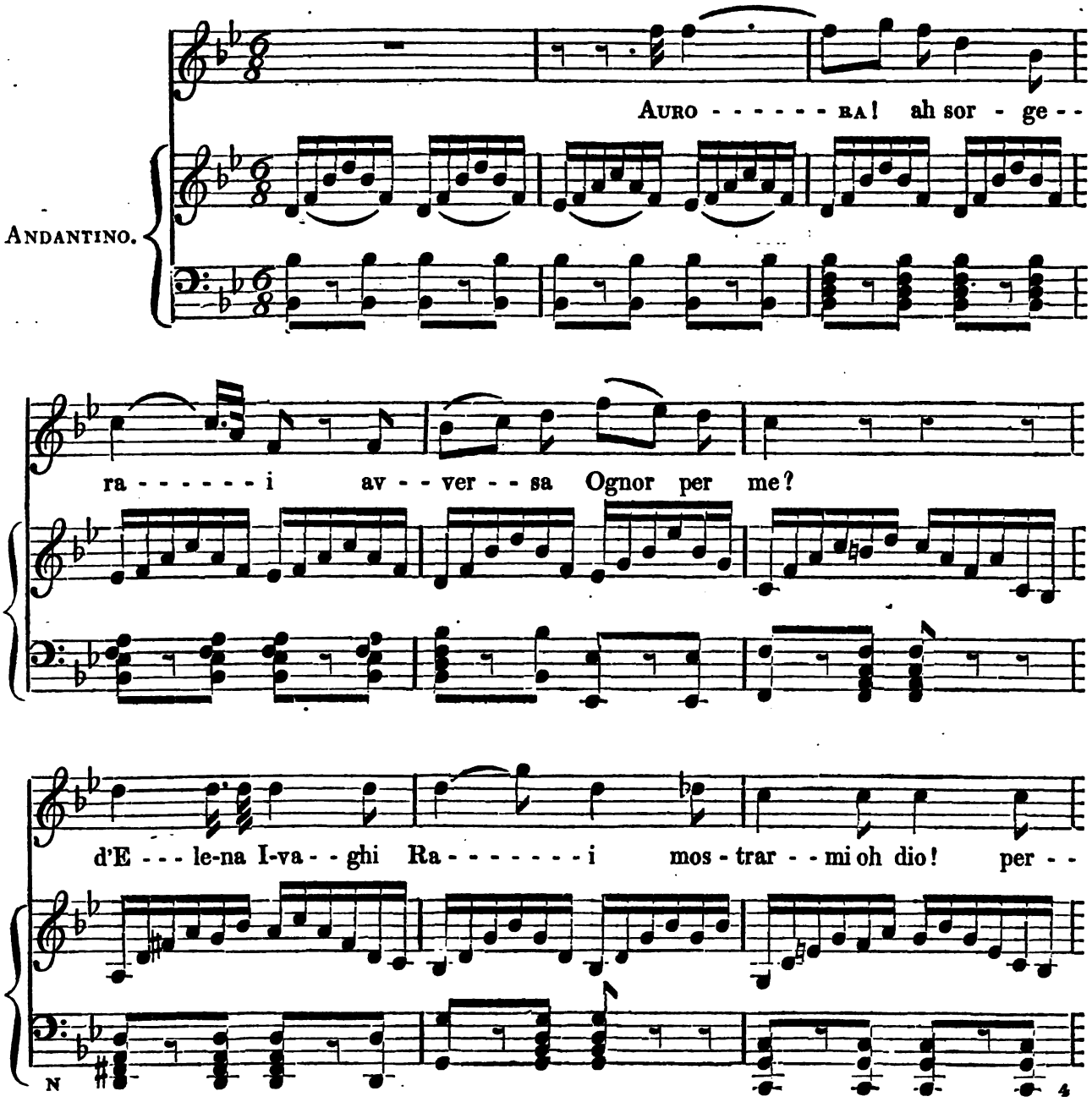
The ROMANCE, sung by SIGNOR CURIONI,

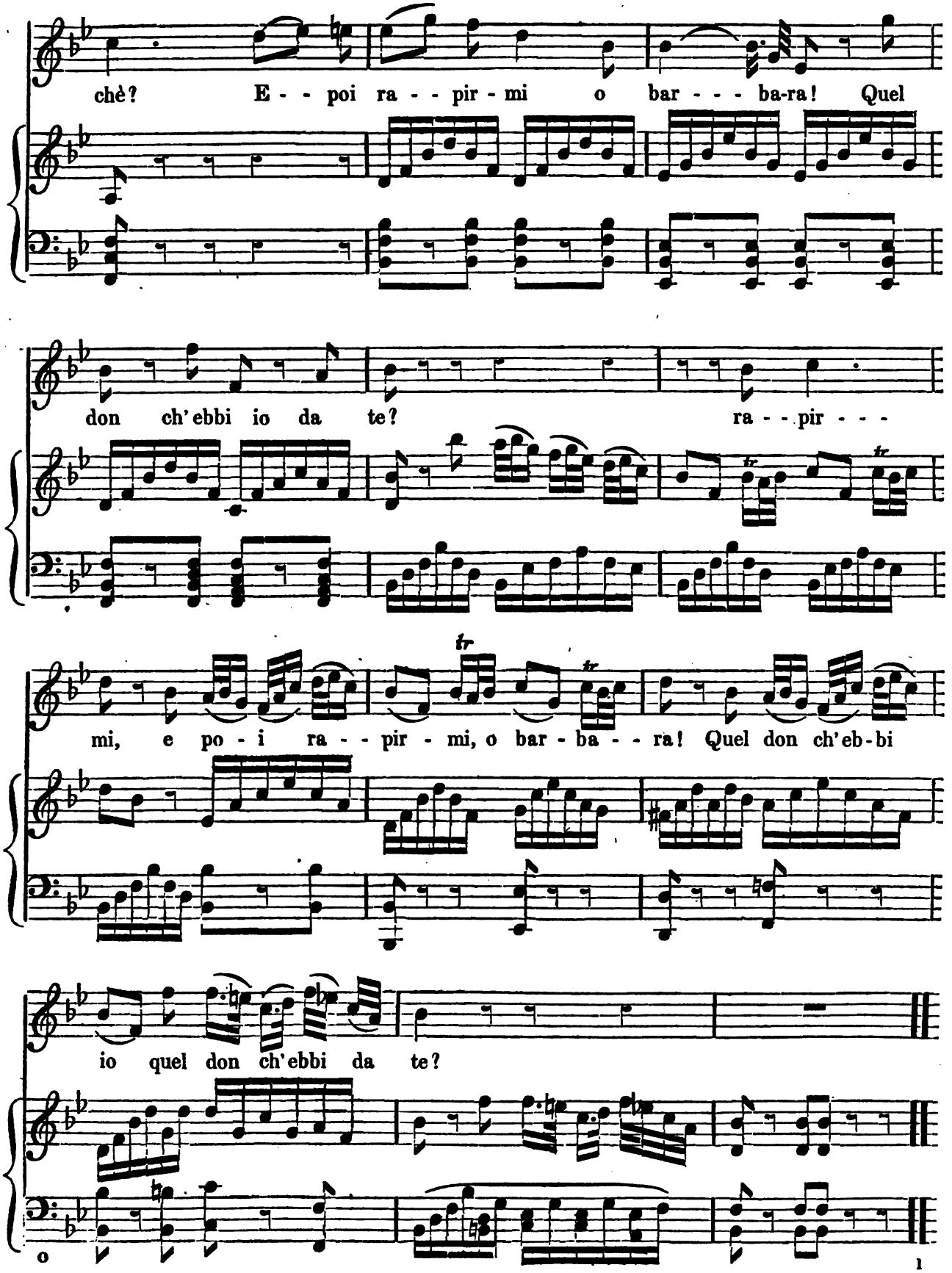
IN THE SECOND ACT OF "LA DONNA DEL LAGO,"

Composed by ROSSINI,

WITH AN ACCOMPANIMENT FOR THE HARP, OR PIANO-FORTE.

[This air is also the subject of the Cavatina and Duet, sung by Madame RONZI and Signor CURIONI, at the commencement of the Opera.]




chè? E - - poi ra - - pir - mi o bar - - - ba-ra! Quel
don ch'ebbi io da te? ra - - pir - - -
mi, e po - i ra - - pir - mi, o bar - ba - - ra! Quel don ch'eb-bi
io quel don ch'ebbi da te?
o

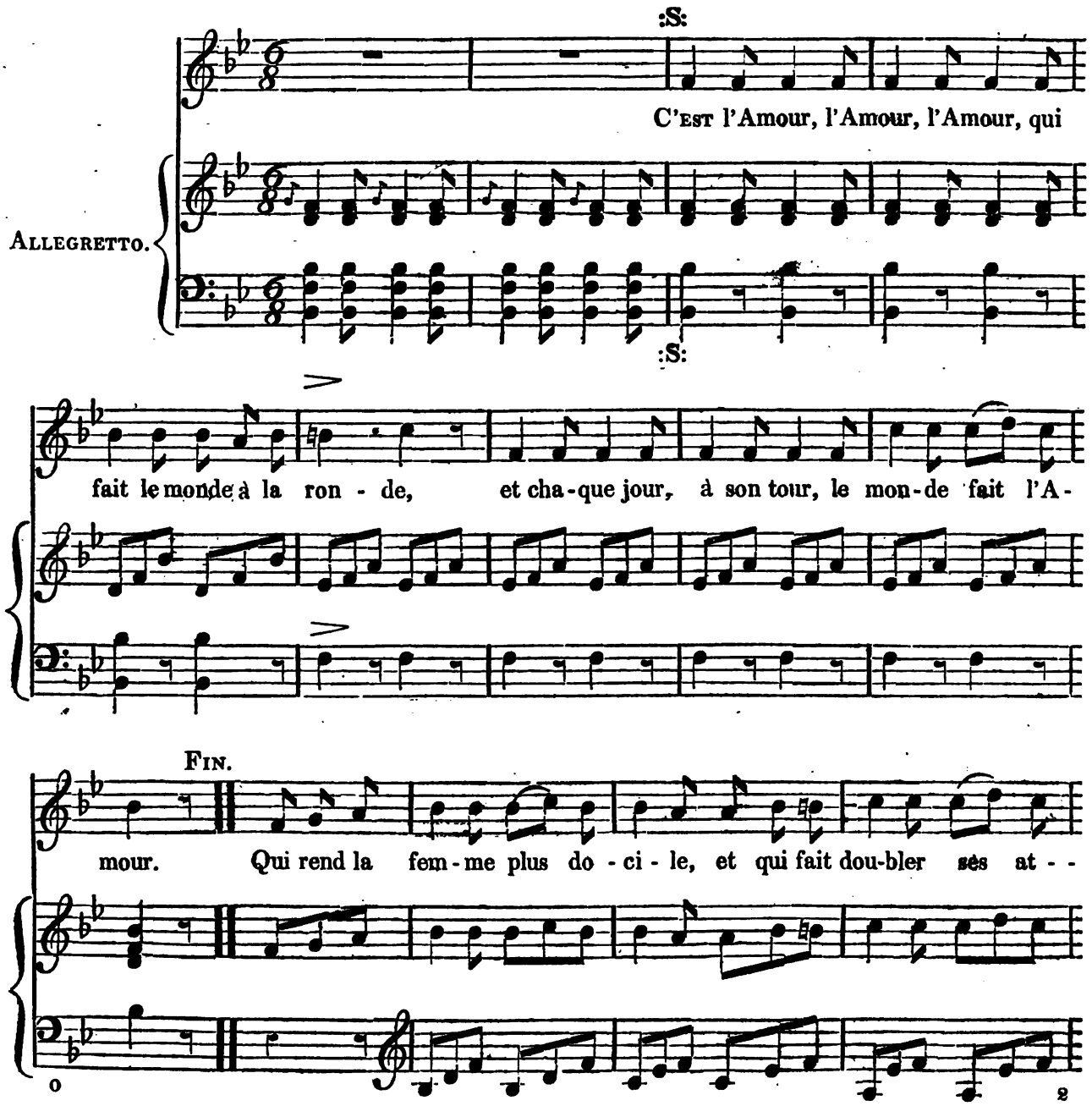
Rondeau,

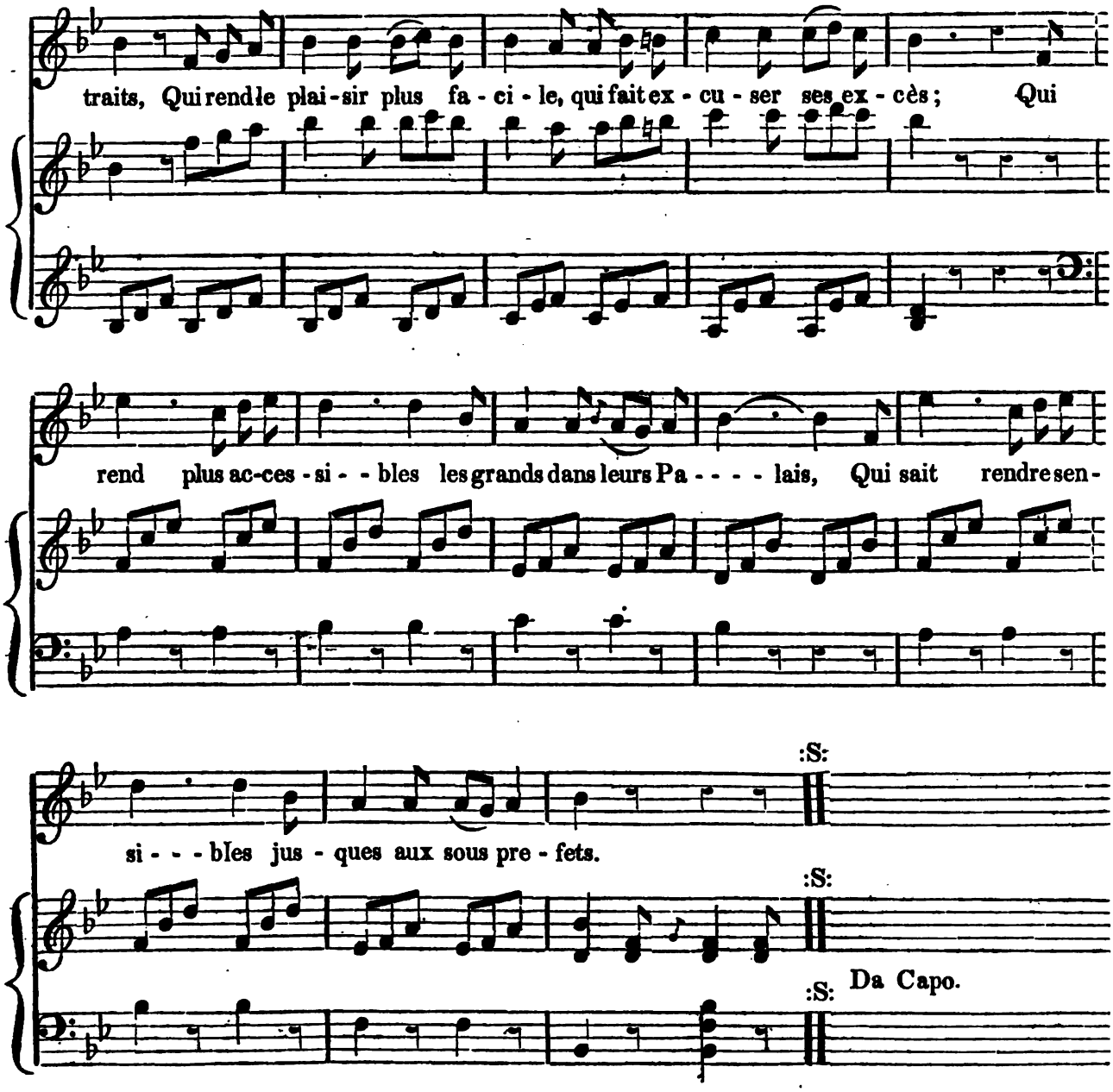
C'est l'Amour,

SUNG IN " LA MARCHANDE DE GOUJONS,"

And remarkably popular in every part of France at the present time.

With an Accompaniment for the Piano-Forte or Harp.





II.

Qui donne de l'âme aux poltes,
Et de la joie aux moins lurons,
Qui donne de l'esprit aux bêtes,
Et du courage aux plus poltrons;
Qui donne des Carosses
Aux tendrons de Paris;
Et qui donne des Bosses
A beaucoup de Maris.
C'est l'Amour, l'Amour, &..

III.

Que fait une nouvelle Artiste,
Que veut s'assurer des amis;
Que fait une jeune modiste,
Pour se mettre en vogue à Paris;
Que font dans les Coulisses
Les Banquiers, les Docteurs;
Et que font les Actrices
Avec certains Acteurs.
C'est l'Amour, l'Amour, &..

IV.

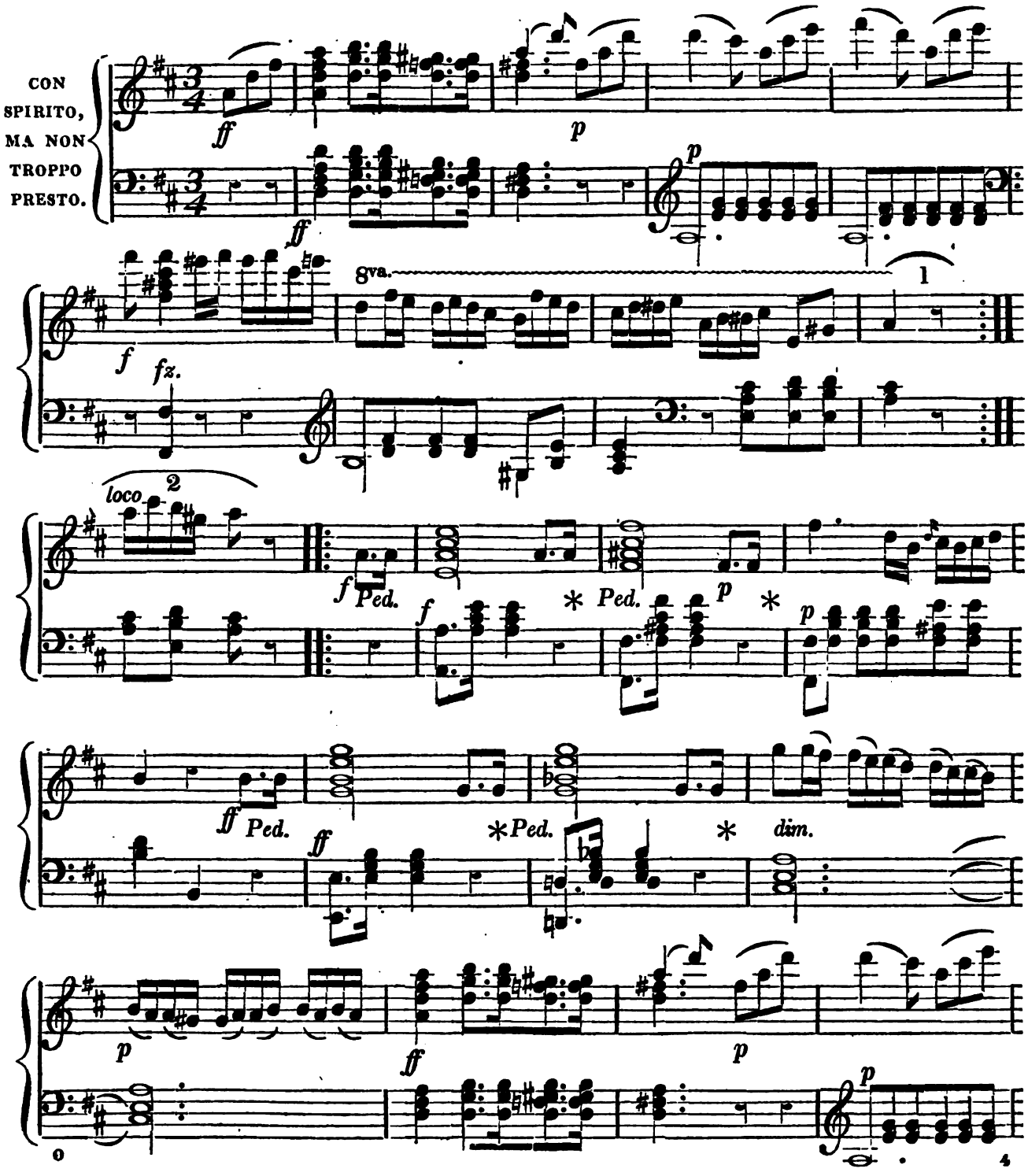
Sur les Rochers les plus sauvages,
Dans les Palais, dans les Vallons;
Dans l'Eau, dans l'Air, dans les Boccages,
Sous le chaûme, dans les Salons;
Que font toutes les belles,
Les amants, les époux,
Que font les Tourterelles
Et même les Coucous.
C'est l'Amour, l'A'mour, &-....

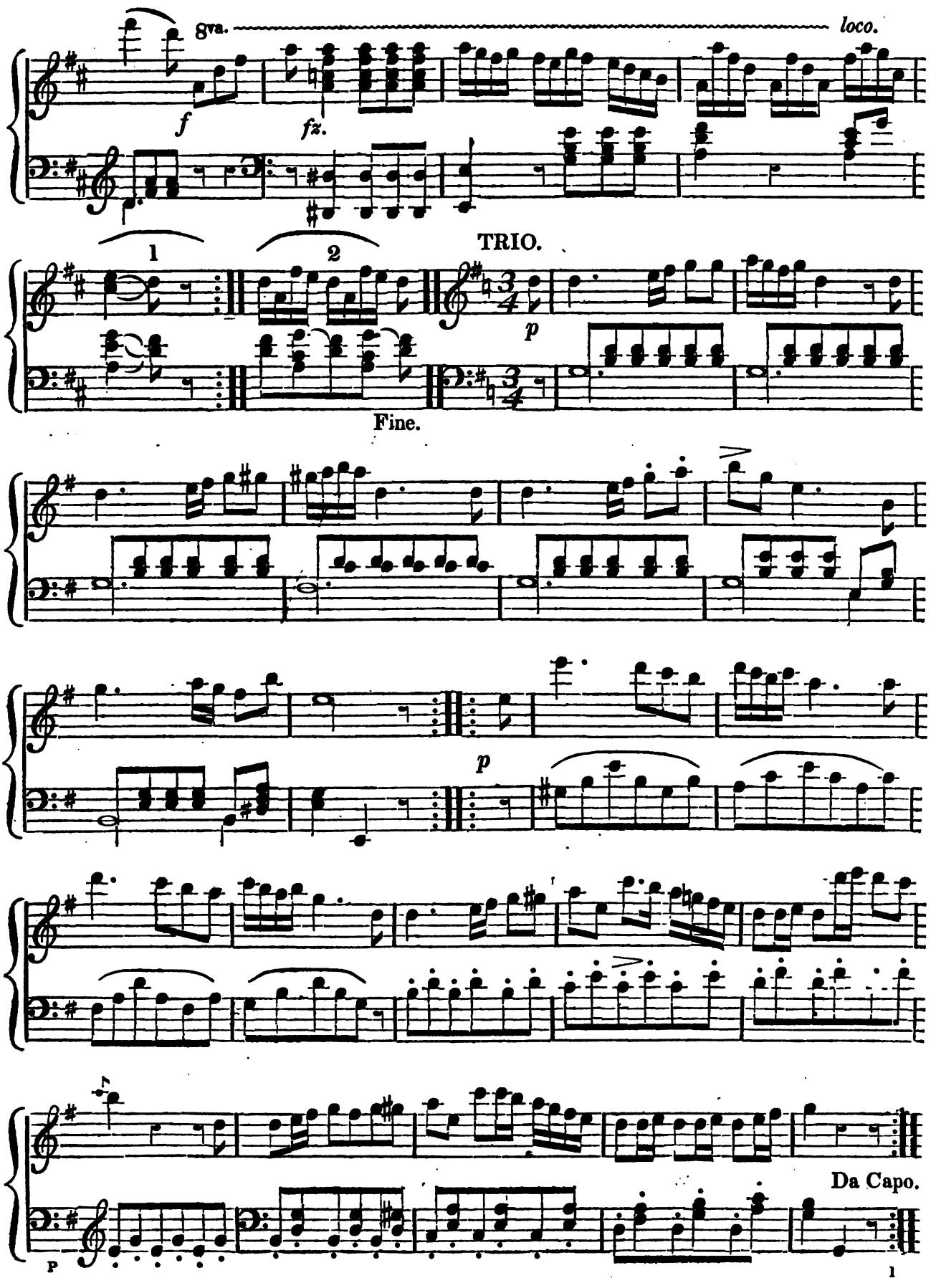
Polonaise,

ARRANGED FOR THE PIANO-FORTE.

FROM

Rossini's Opera, *Il Tancredi.*




8va.
loco.
f
fz.
1
2
TRIO.
p
Fine.
p
Da Capo.
P

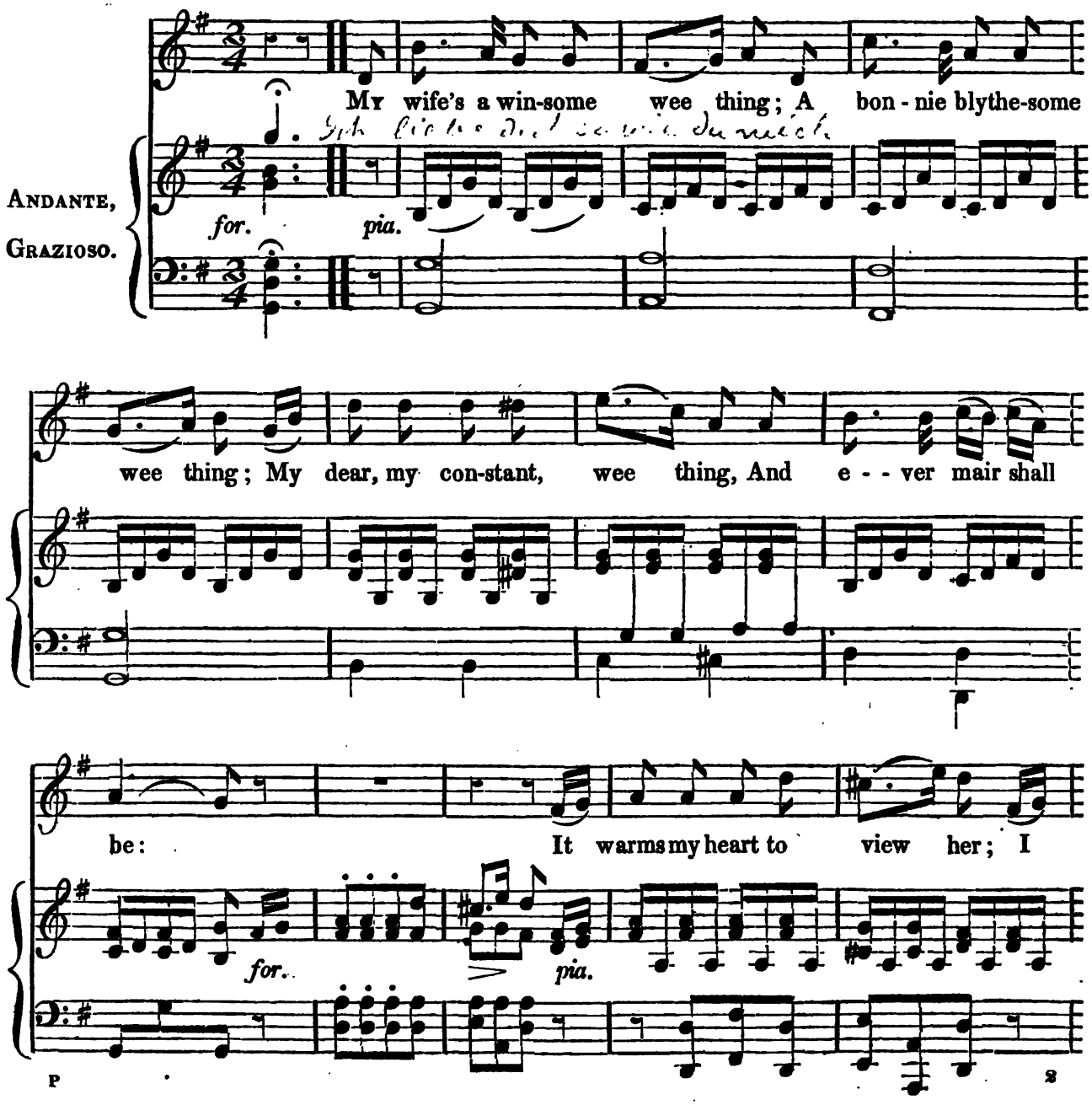
Canzonet,

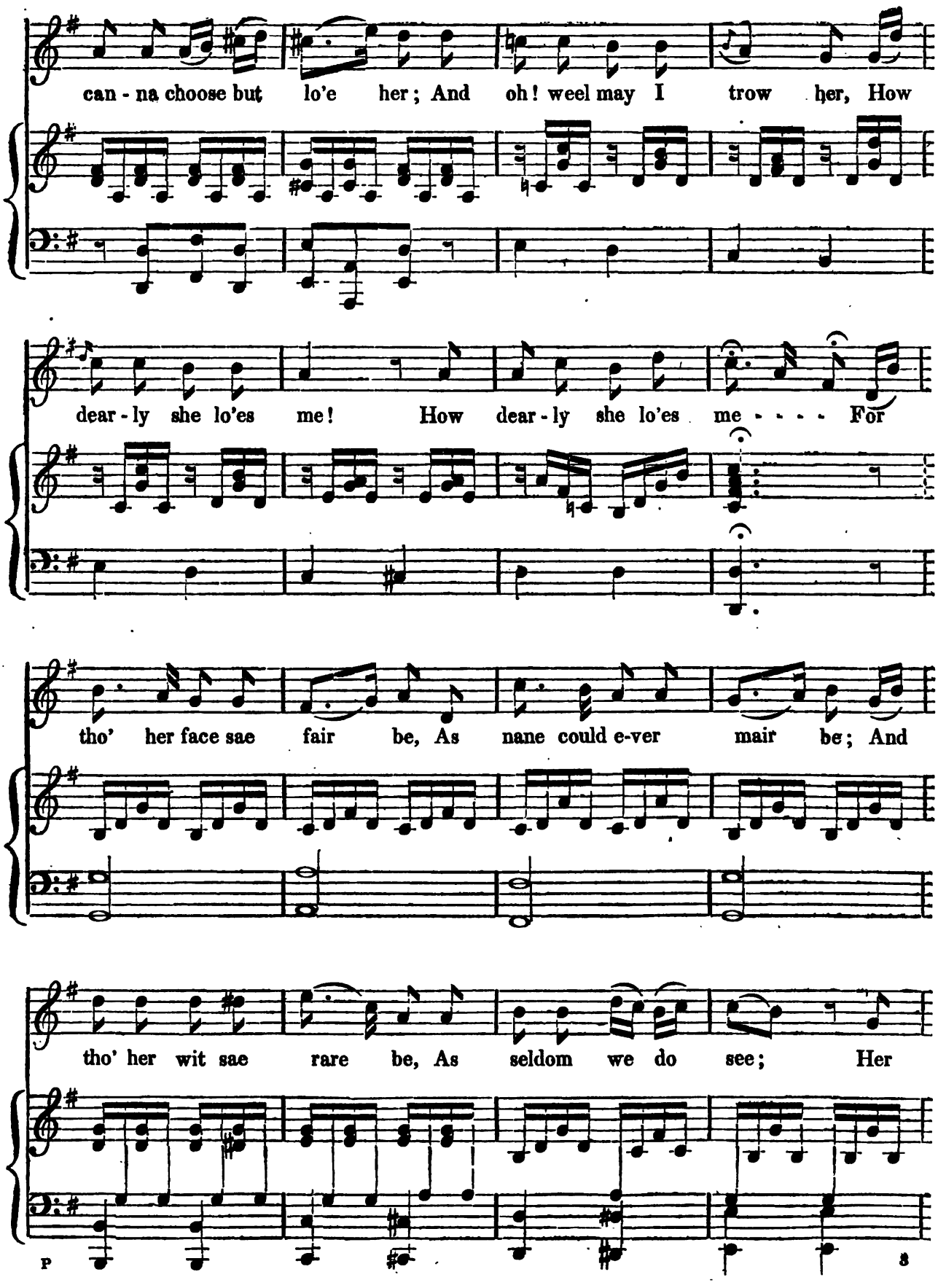
"My Wife's a winsome wee thing;"

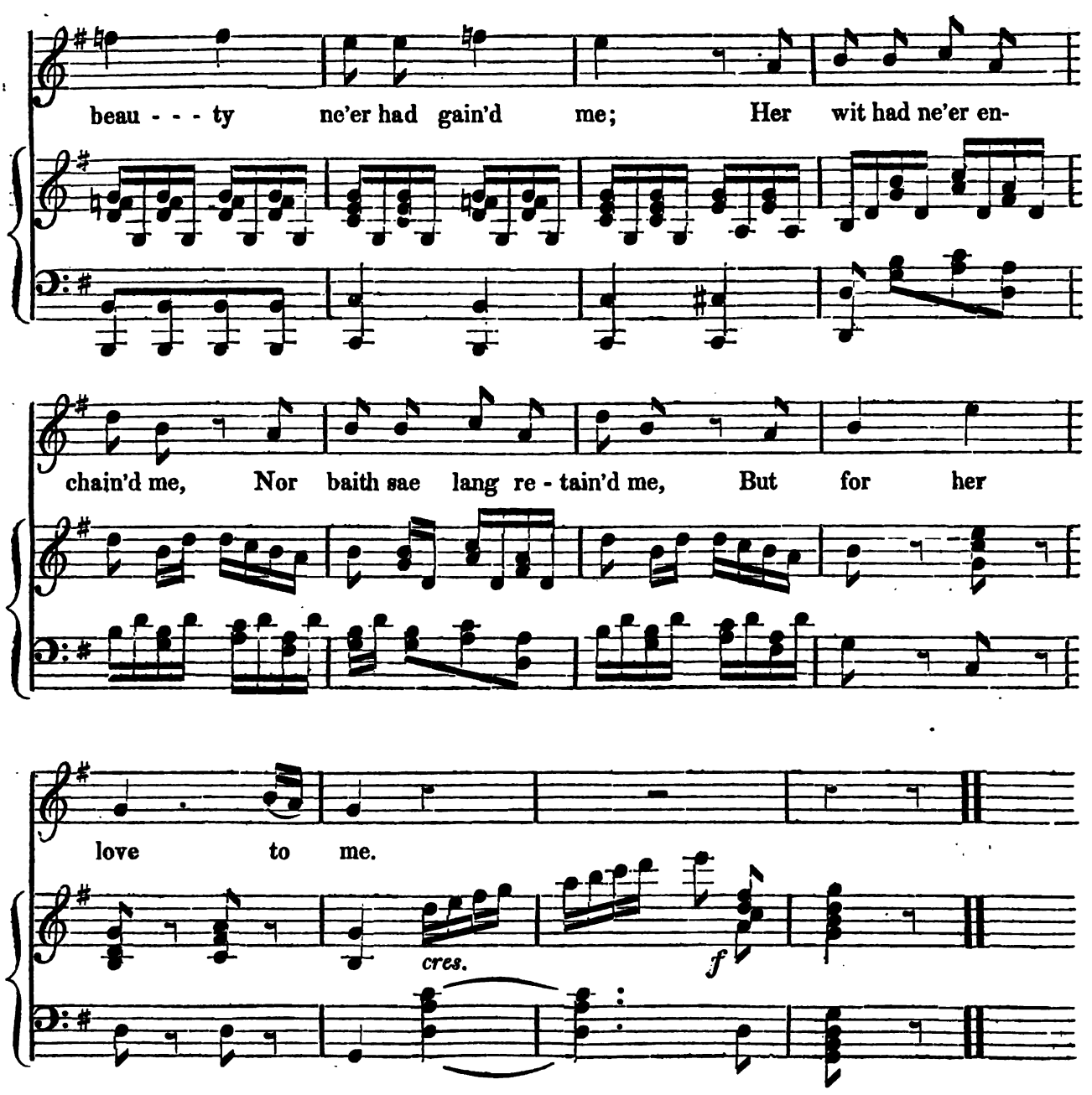
The MUSIC by L. VAN BEETHOVEN,

Originally composed to German words, and now first transferred from that Language, and adapted to a Scotish Song, written by

ROBERT JAMIESON, M.A. F.S.A.




can - na choose but lo'e her; And oh! weel may I trow her, How
dear - ly she lo'es me! How dear - ly she lo'es me - - - - For
tho' her face sae fair be, As nane could e-ver mair be; And
tho' her wit sae rare be, As seldom we do see; Her



II.

When wealth and pride disown'd me,
All views were dark around me,
And sad and low she found me,
As friendless worth could be;
When other hope gaed frae me,
Her pity kind did stay me,
And love for love she gae me;—
And that's the love for me! (*twice.*)

And till this heart is cald, I
That charm o' life will hald by;
And, tho' my wife grow auld, my
Leal love ay young will be:
For she's my winsome wee thing,
My canty, blythesome wee thing,
My tender, constant, wee thing,
And ever mair shall be!

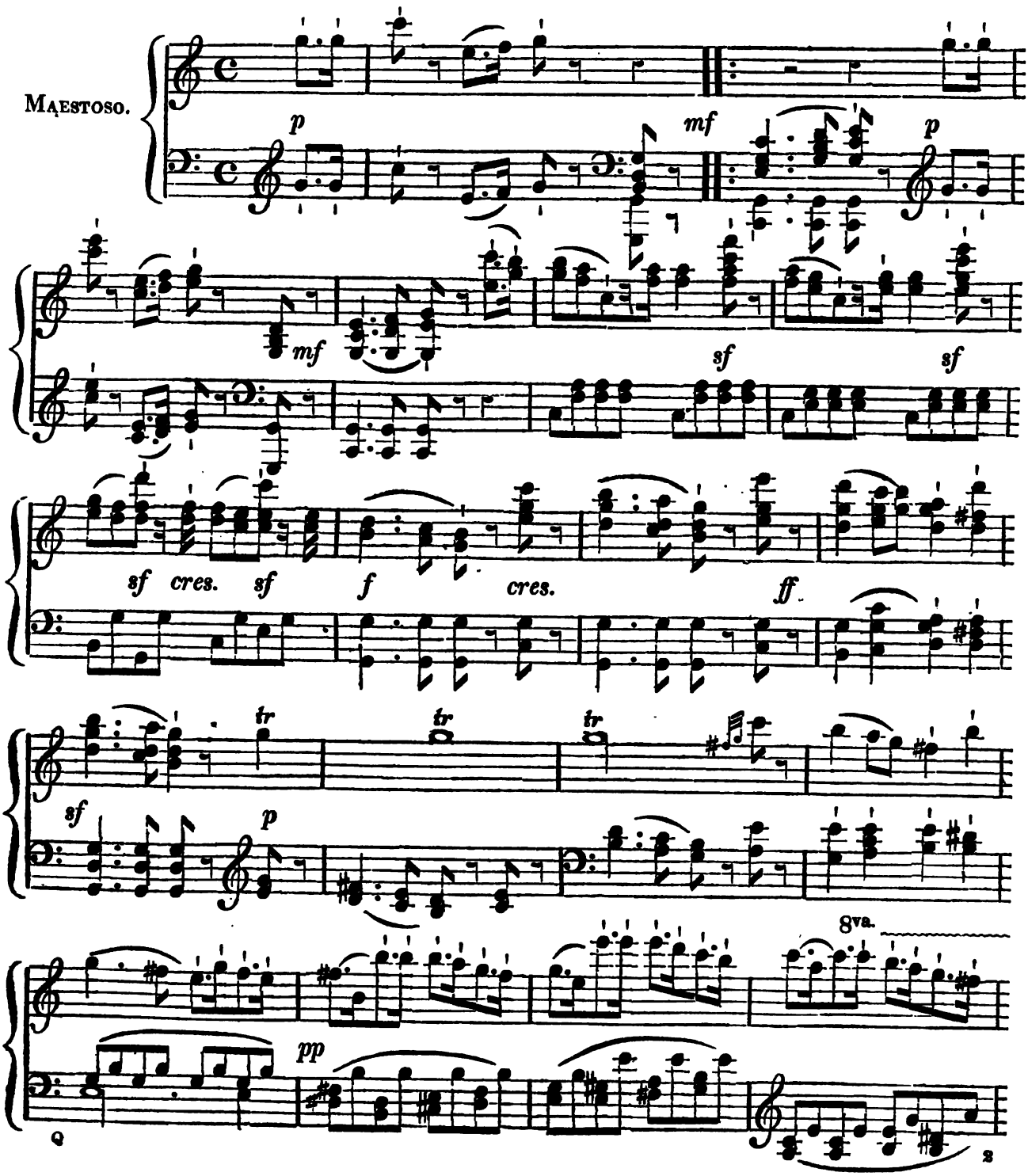
March,

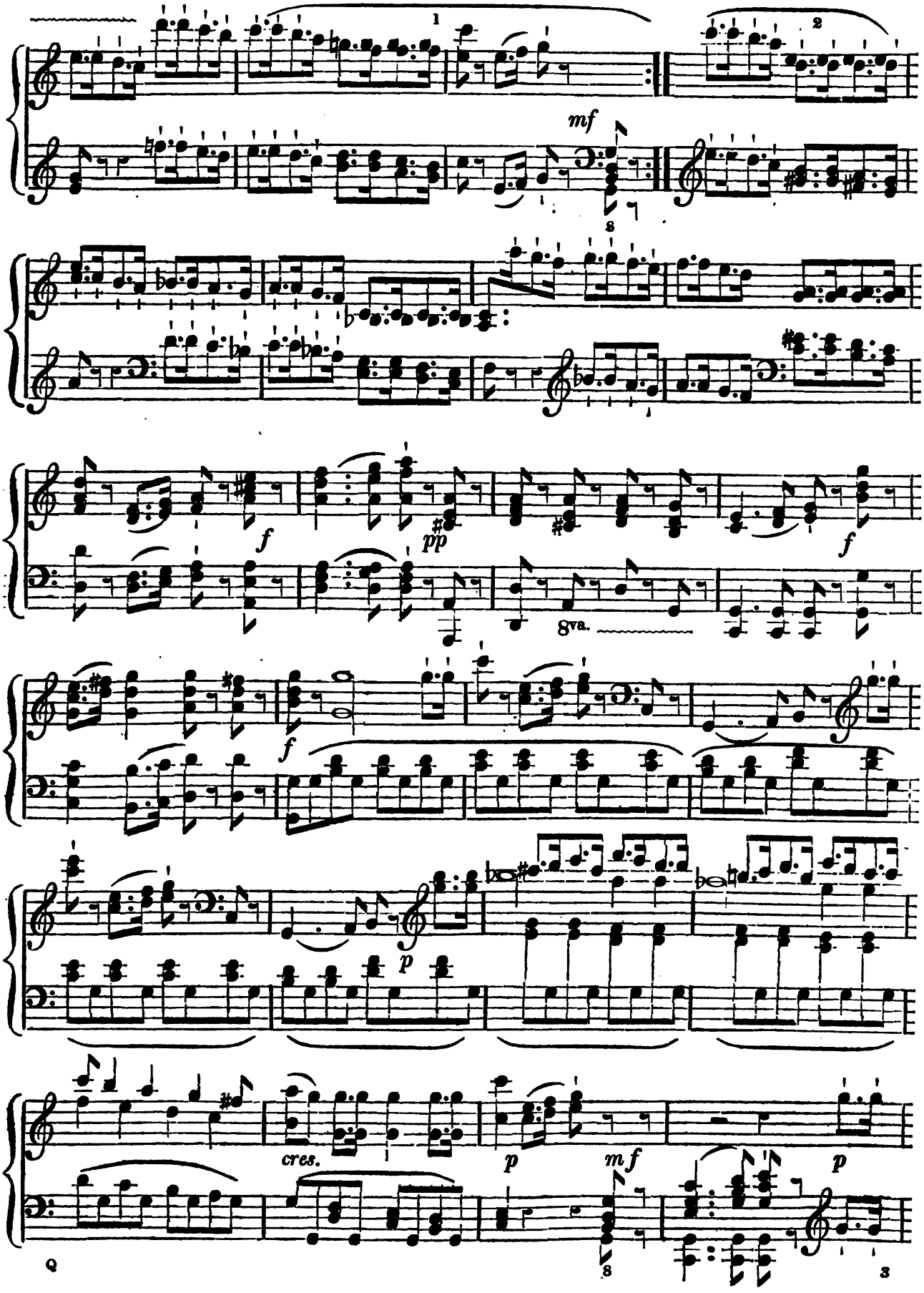
FOR THE PIANO-FORTE,

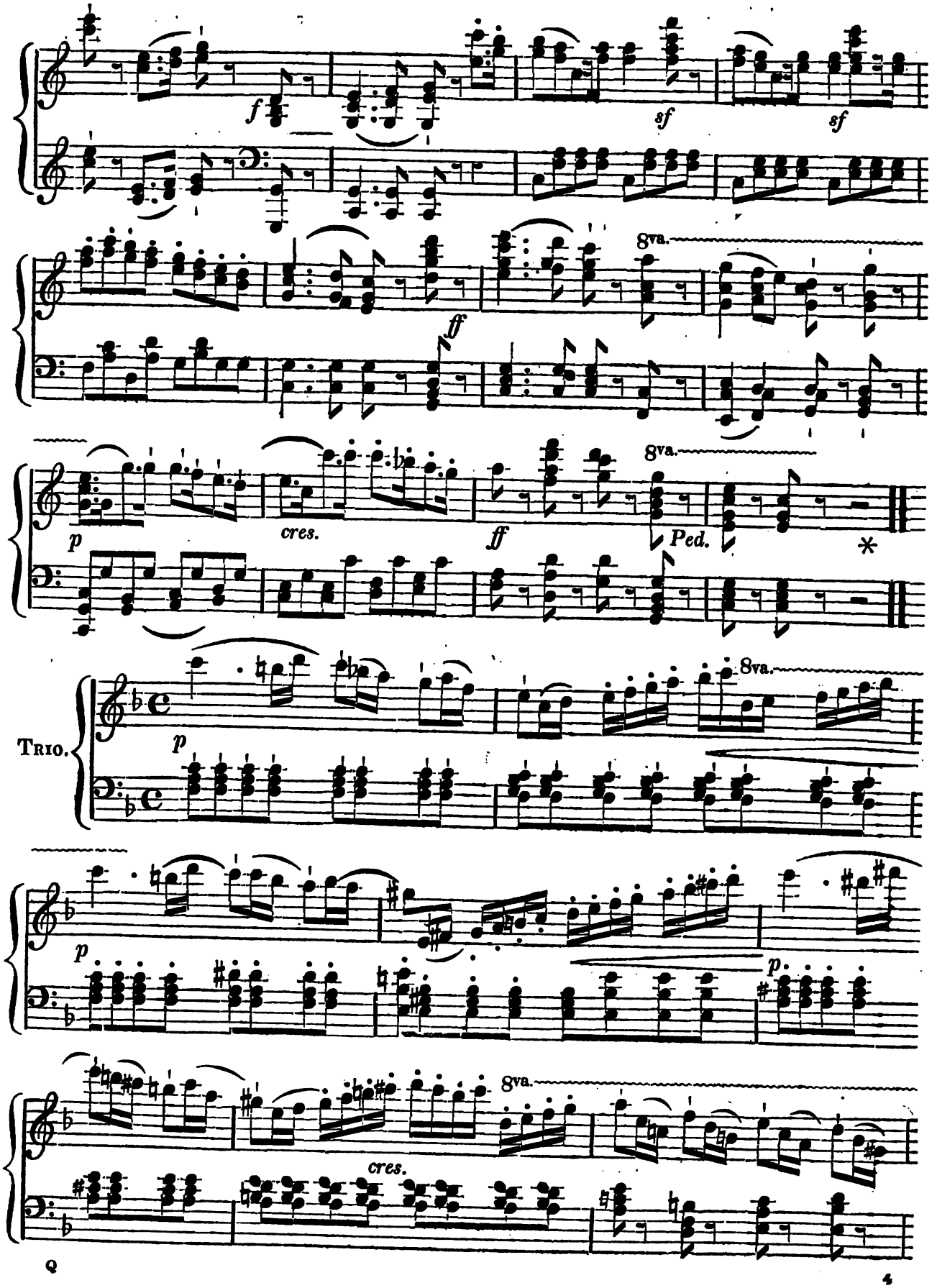
BY FERDINAND RIES;

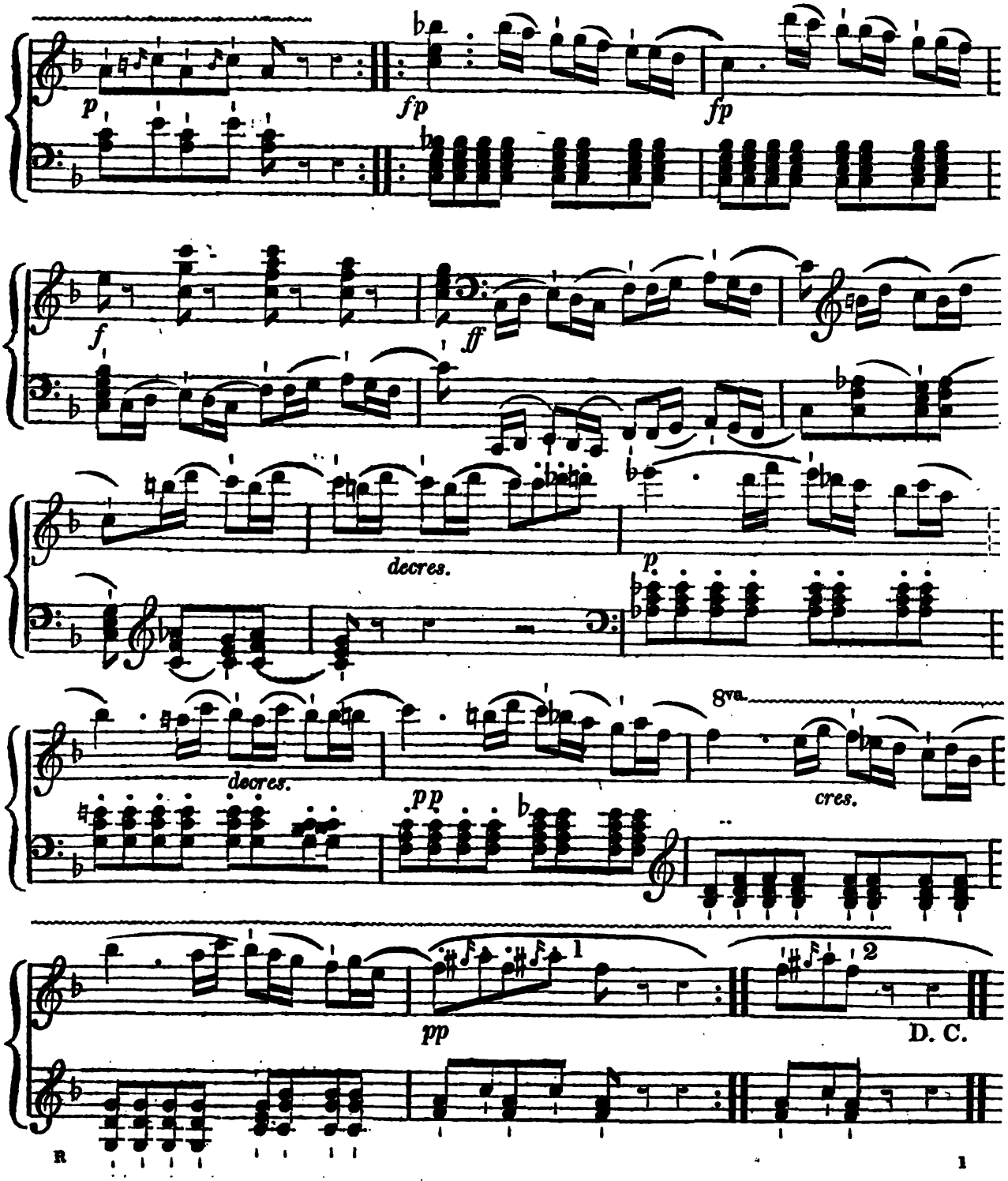
Composed purposely for the **Harmonicon.**

March.




1
2
mf
8
f
pp
f
8va.
f
p
cres.
p
mf
p
8
3


f
sf
sf
8va.
ff
p
cres.
ff
8va.
Ped.
*
Trio.
8va.
p
p
p
8va.
cres.

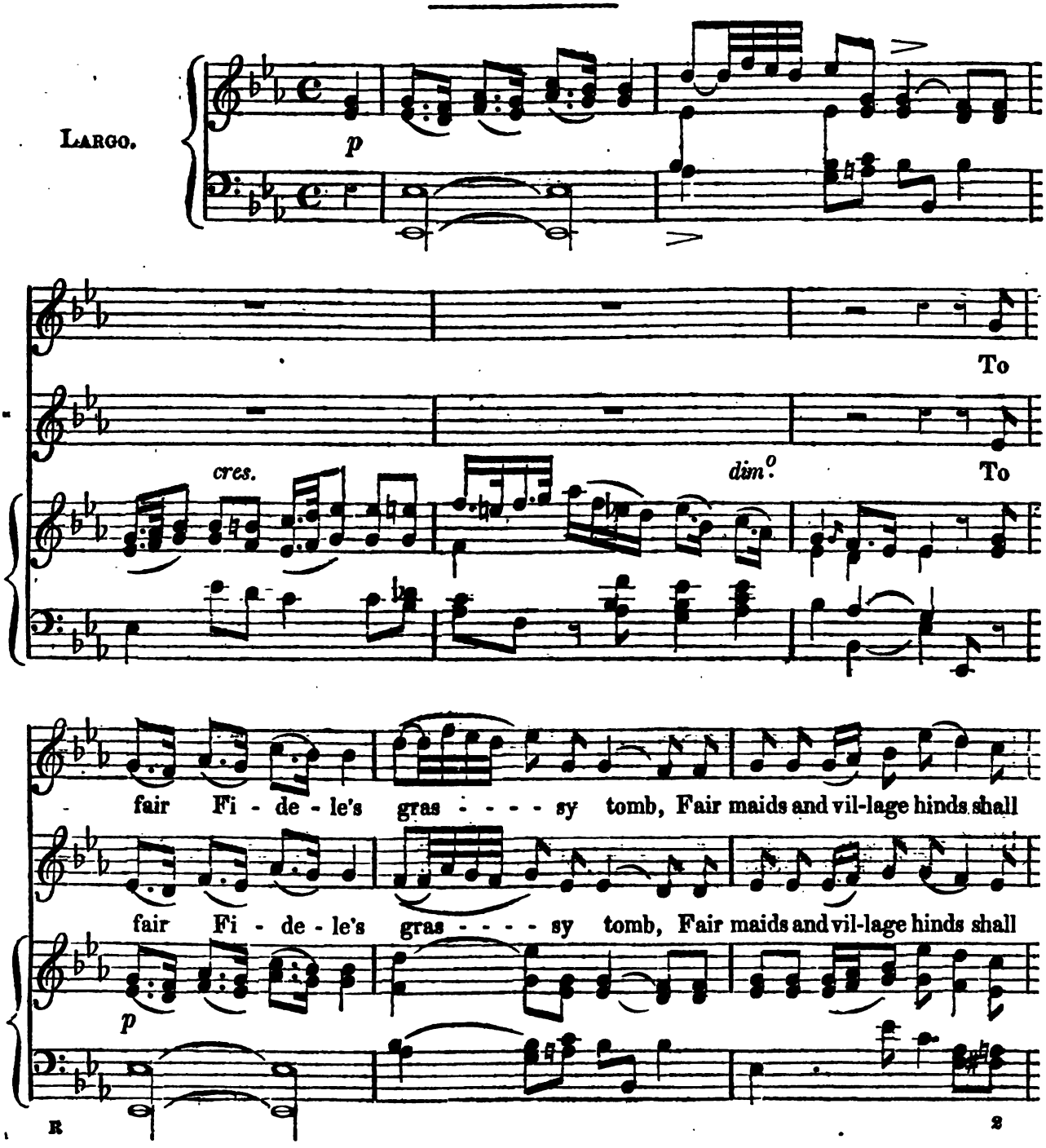

p
fp
fp
f
ff
decres.
p
decres.
pp
8va
cres.
pp
1
2
D. C.

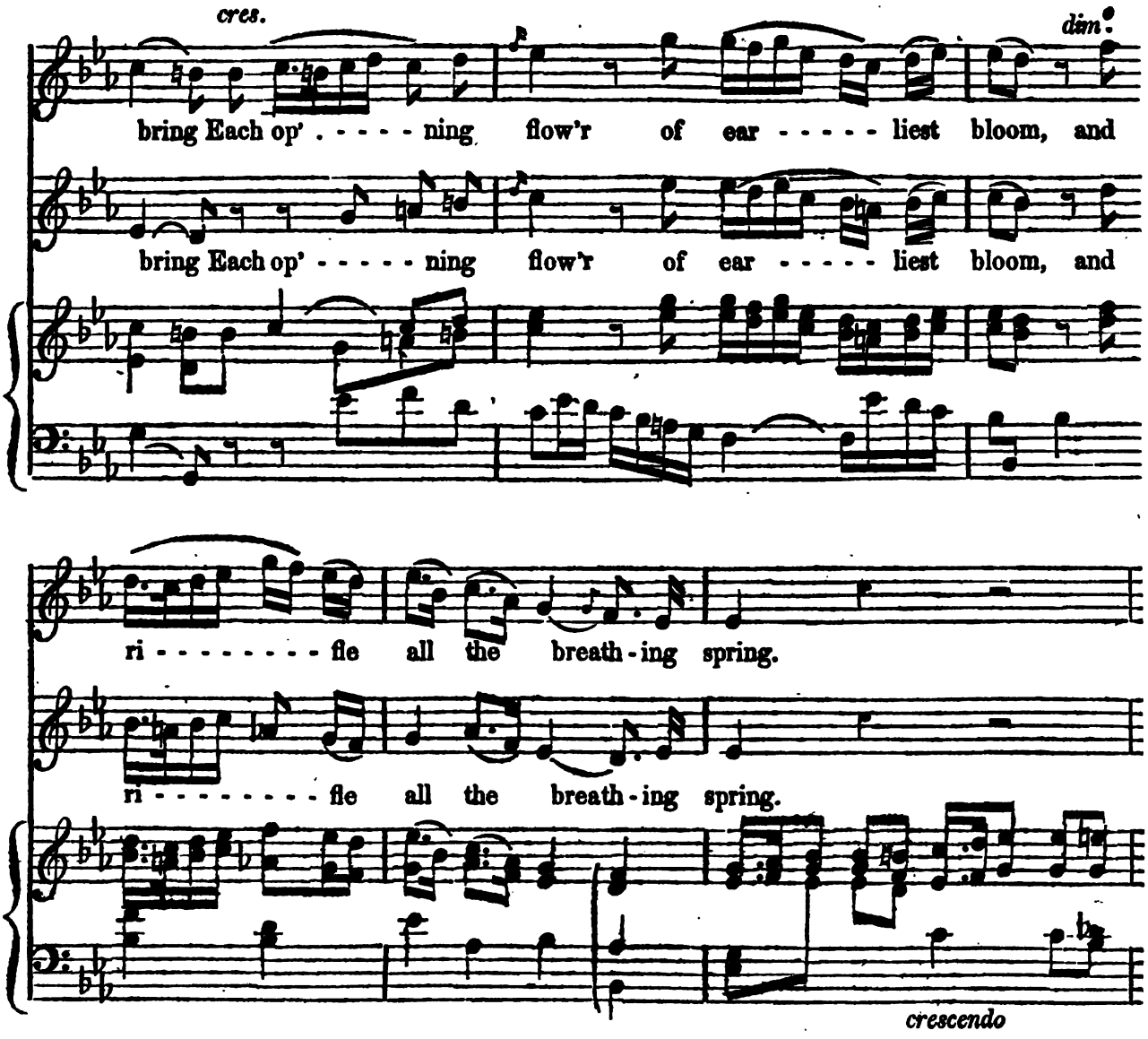
" TO FAIR FIDELE'S GRASSY TOMB;"

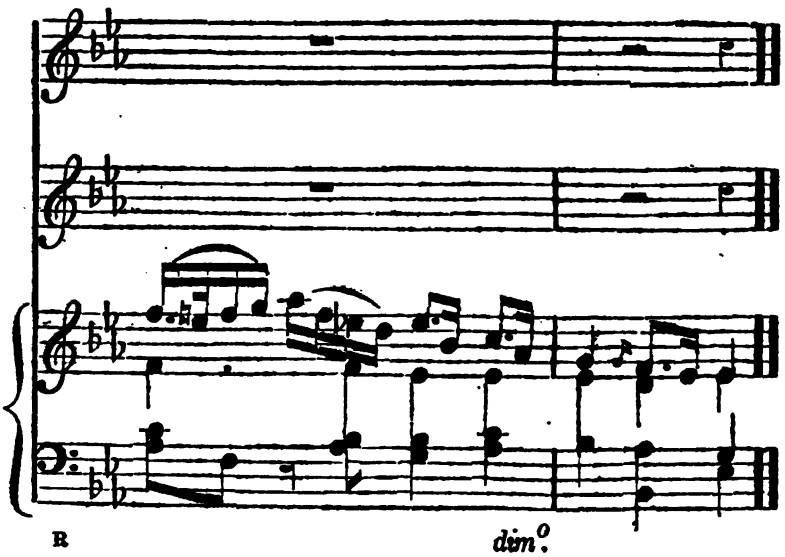
A DUET, composed by JAMES NARES, Mus. Doc.

Organist and Composer to GEO. II. and to HIS LATE MAJESTY.—The Words by COLLINS, written for the obsequies of *Fidele*, in the Tragedy of *Cymbeline*.

[The following beautiful little Duet is almost unknown, and is become extremely rare. It is now re-printed, with a few trifling alterations, as the first of a Series of scarce Musical Pieces, of unquestionable merit, which we shall endeavour to revive.]







II.

The Red-breast oft, at evening hours,
Shall kindly lend his little aid,
With hoary moss, and gathered flow'rs,
To deck the ground where thou art laid.

III.

When howling winds, and beating rain,
In tempests shake each sylvan cell;
Or, 'midst the chase, on every plain,
The tender thought on thee shall dwell.

IV.

Each lovely scene shall thee restore;
For thee the tear be duly shed;
Belov'd till life could charm no more,
And mourn'd till Pity's self be dead!

Canzonet,

"Lesbia, live to Love and Pleasure!"

The Music

By VINCENZO RIGHINI,

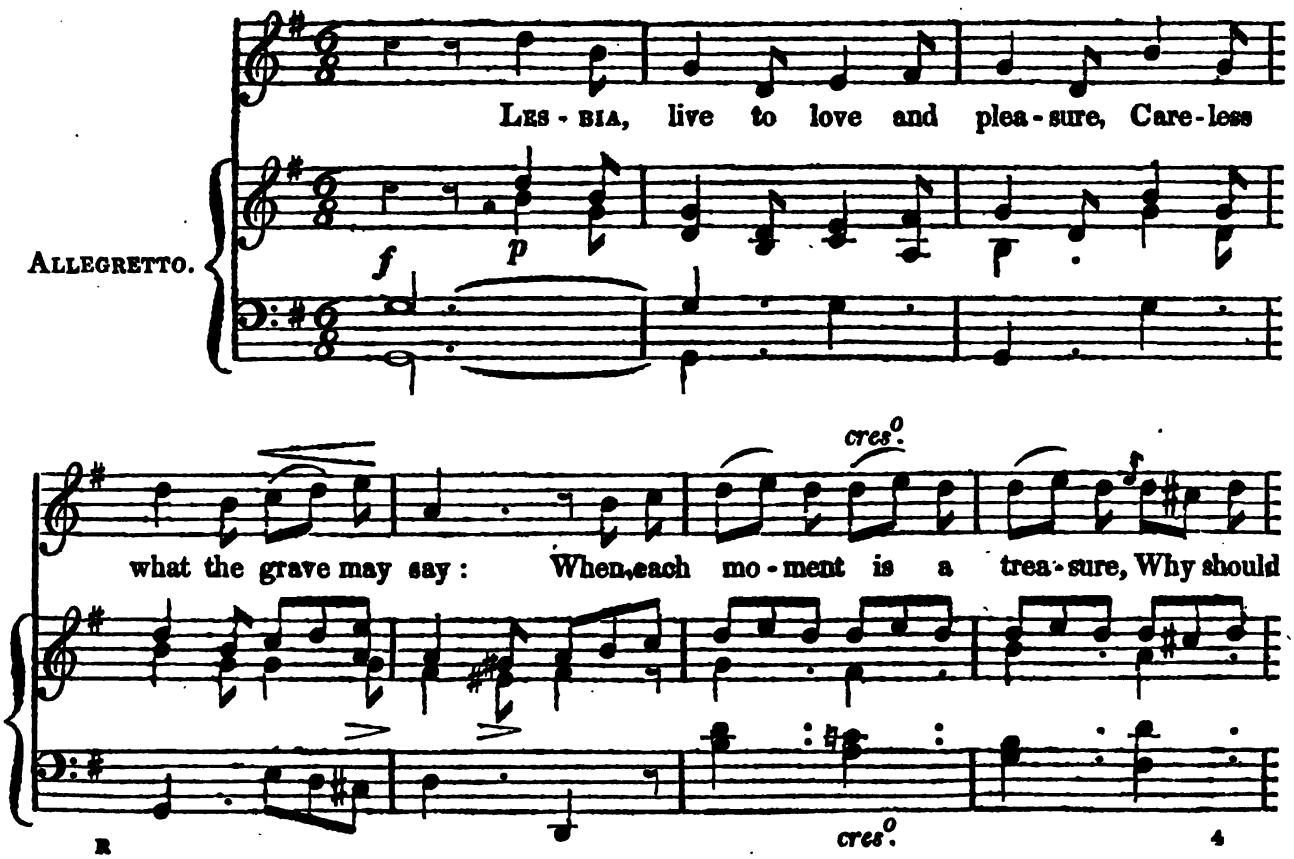
(CAPELLMEISTER *to the King of Prussia.*)

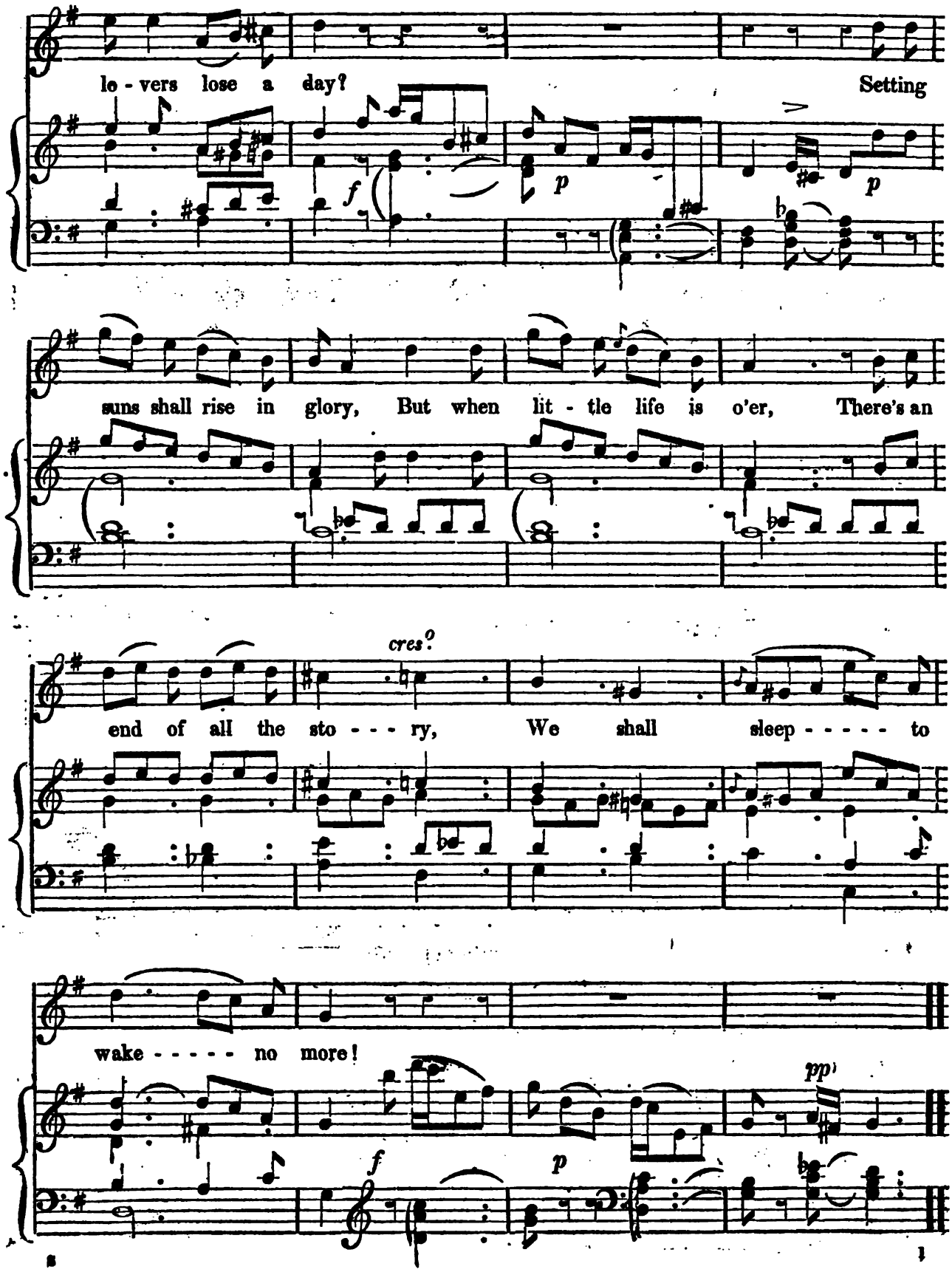
ORIGINALLY SET TO GERMAN WORDS,

And now first adapted to a part of the Fifth Ode of CATULLUS, *Ad Lesbiam*,

TRANSLATED BY

The Rev.d JOHN LANGHORNE, Doctor in Divinity.



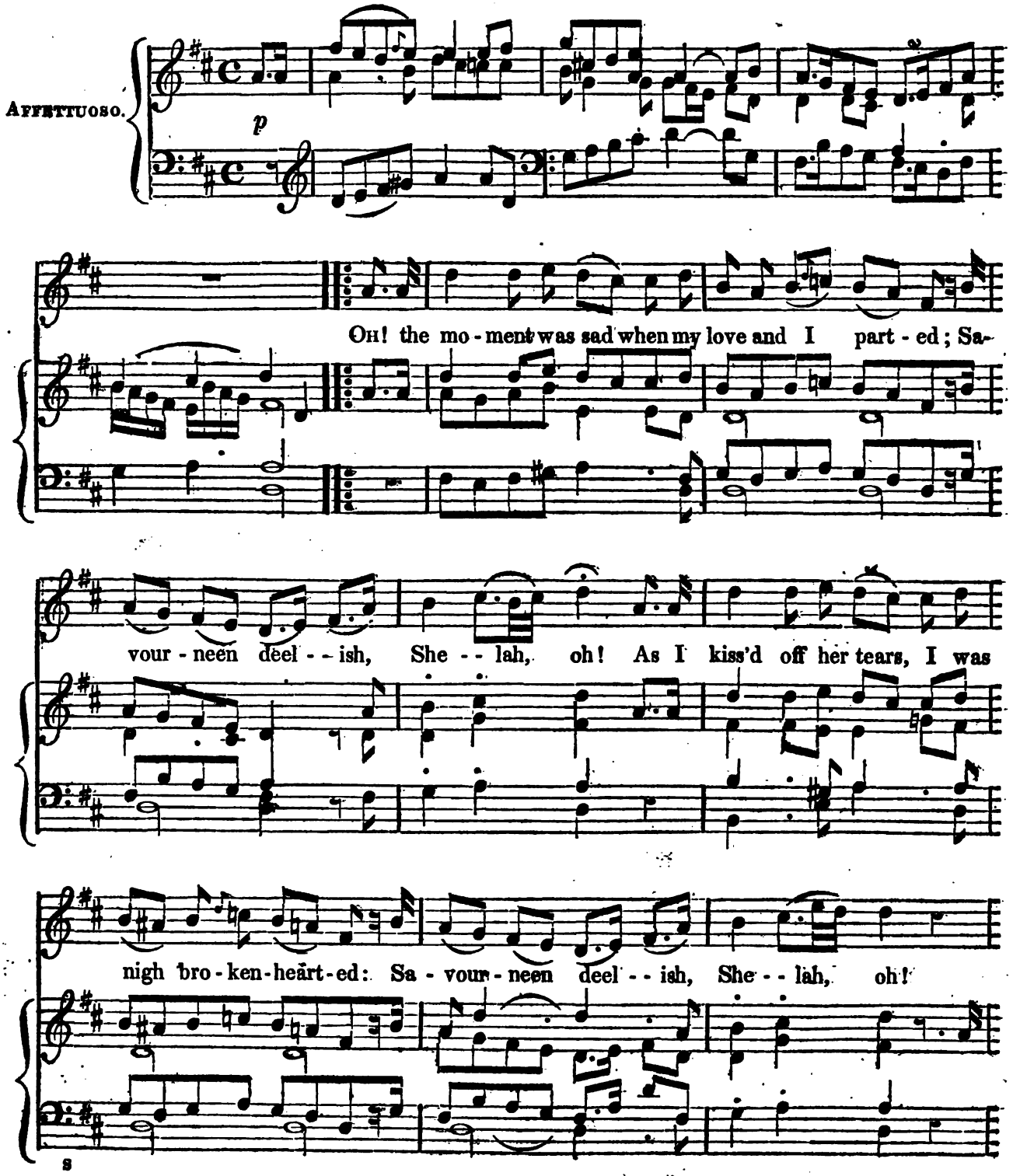

lo - vers lose a day?
Setting
suns shall rise in glory, But when lit - tle life is o'er, There's an
cresc.
end of all the sto - - - ry, We shall sleep - - - - - to
wake - - - - - no more!
pp

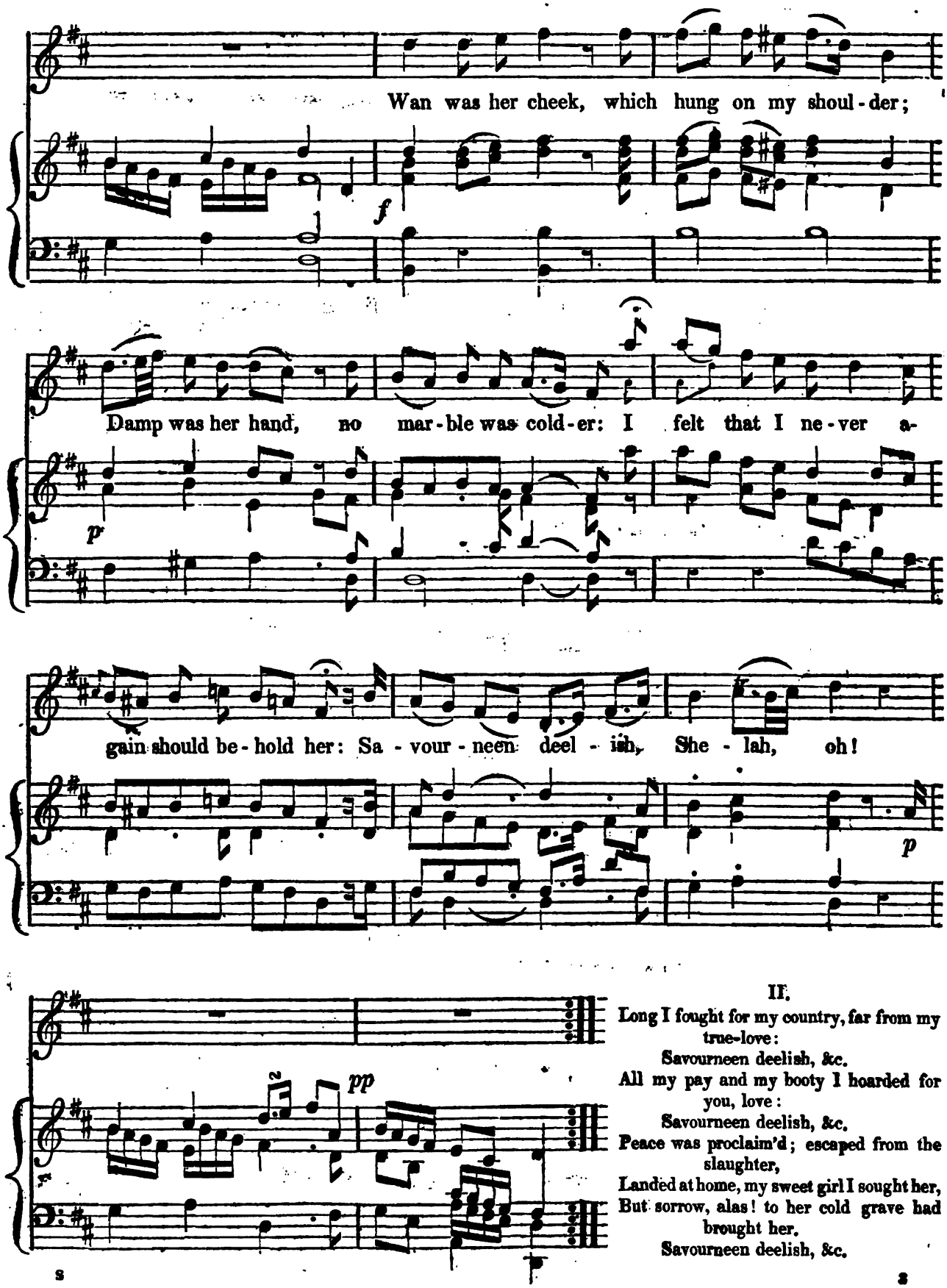
" Oh! the Moment was sad!"

An Irish Melody,

Sung by Miss Stephens at the British Concerts and the Oratorios:

THE SYMPHONIES AND ACCOMPANIMENT NEWLY ADAPTED TO IT FOR THIS WORK.





II.

Long I fought for my country, far from my true-love:
Savourneen deelish, &c.
All my pay and my booty I hoarded for you, love:
Savourneen deelish, &c.
Peace was proclaim'd; escaped from the slaughter,
Landed at home, my sweet girl I sought her,
But sorrow, alas! to her cold grave had brought her.
Savourneen deelish, &c.

Divertimento,

FOR THE PIANO-FORTE;

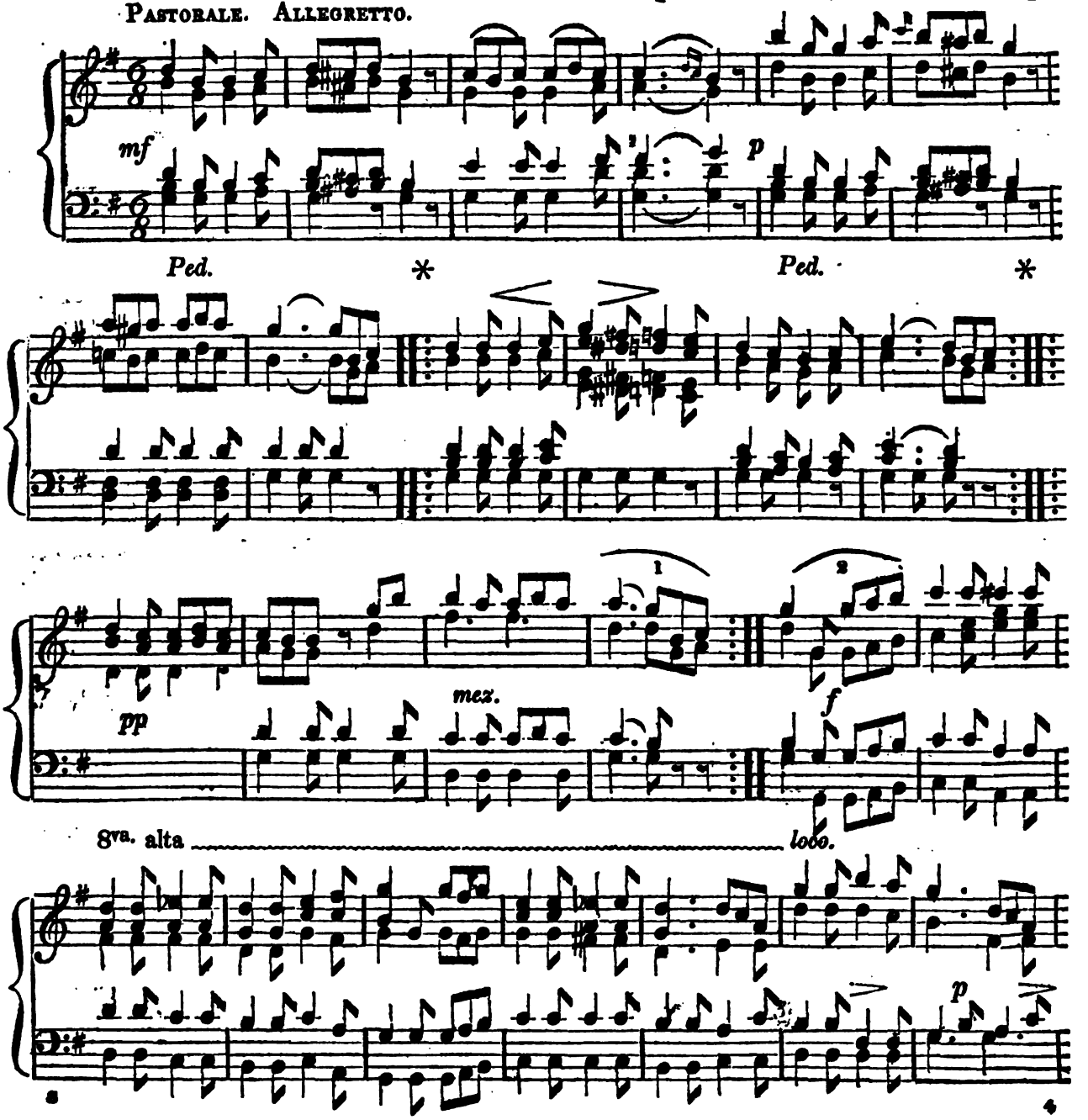
CONSISTING OF

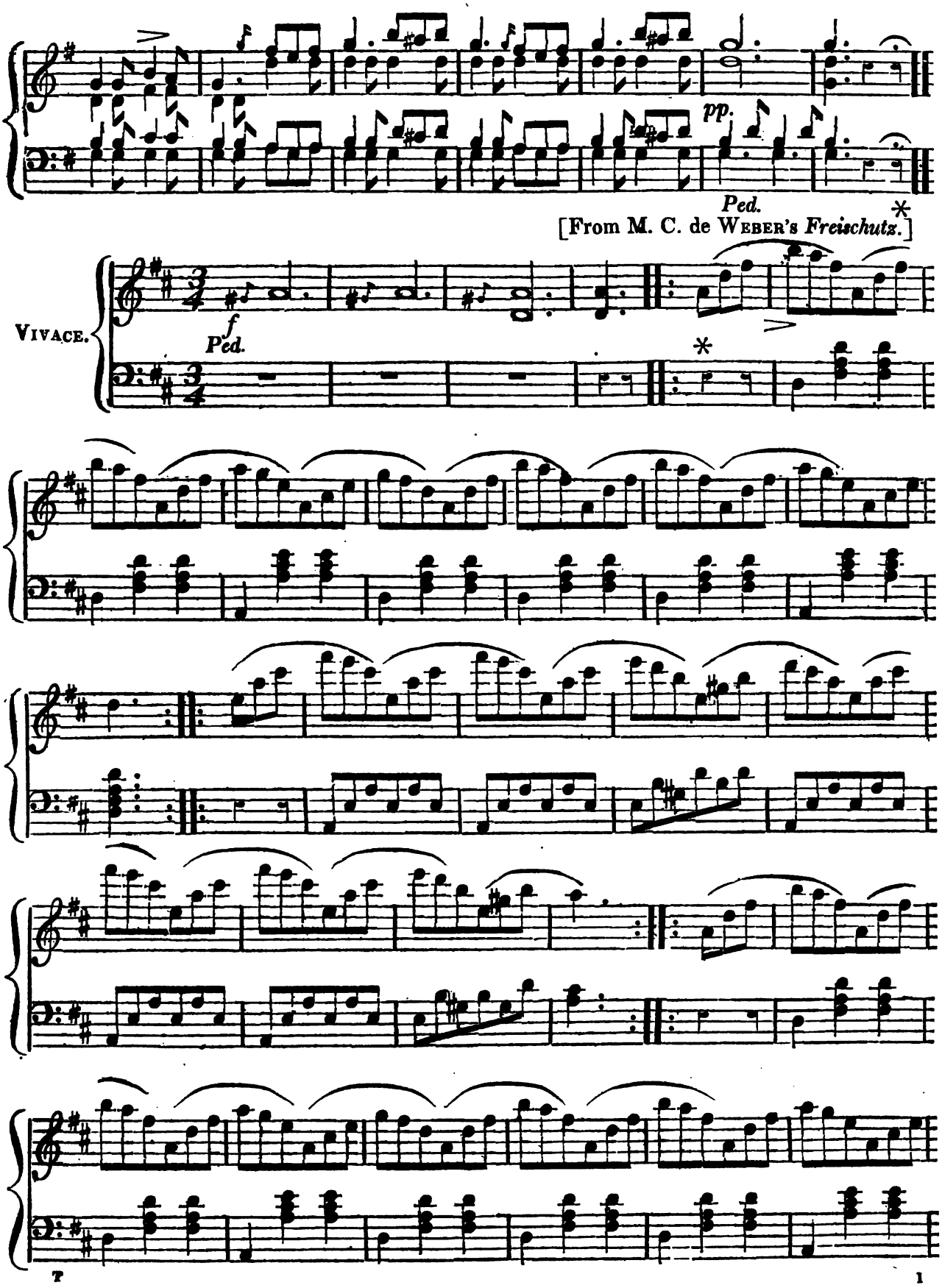
A Spanish, a German, and a Russian National Dance.

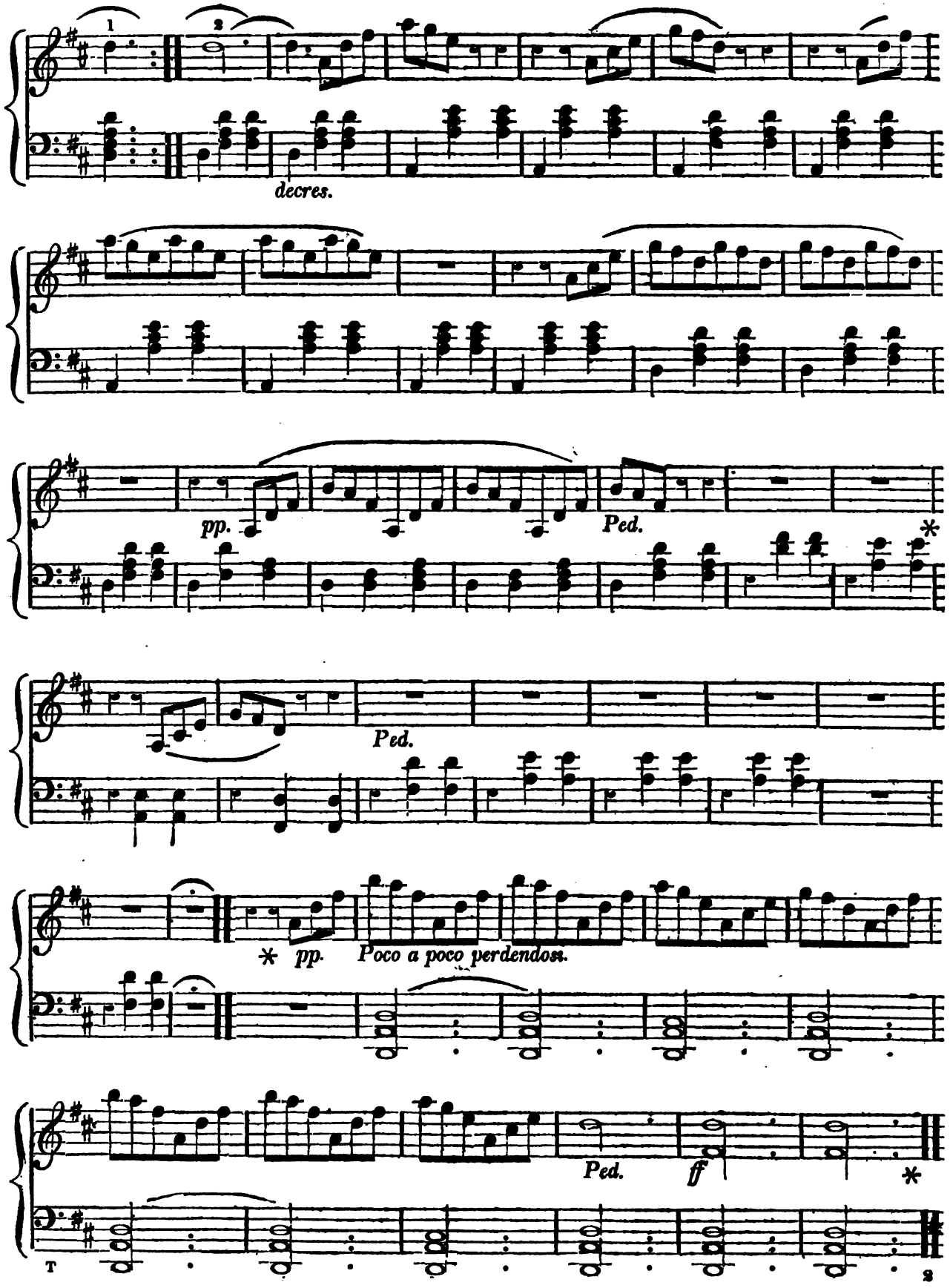
(SELECTED AND ARRANGED FOR THIS WORK.)

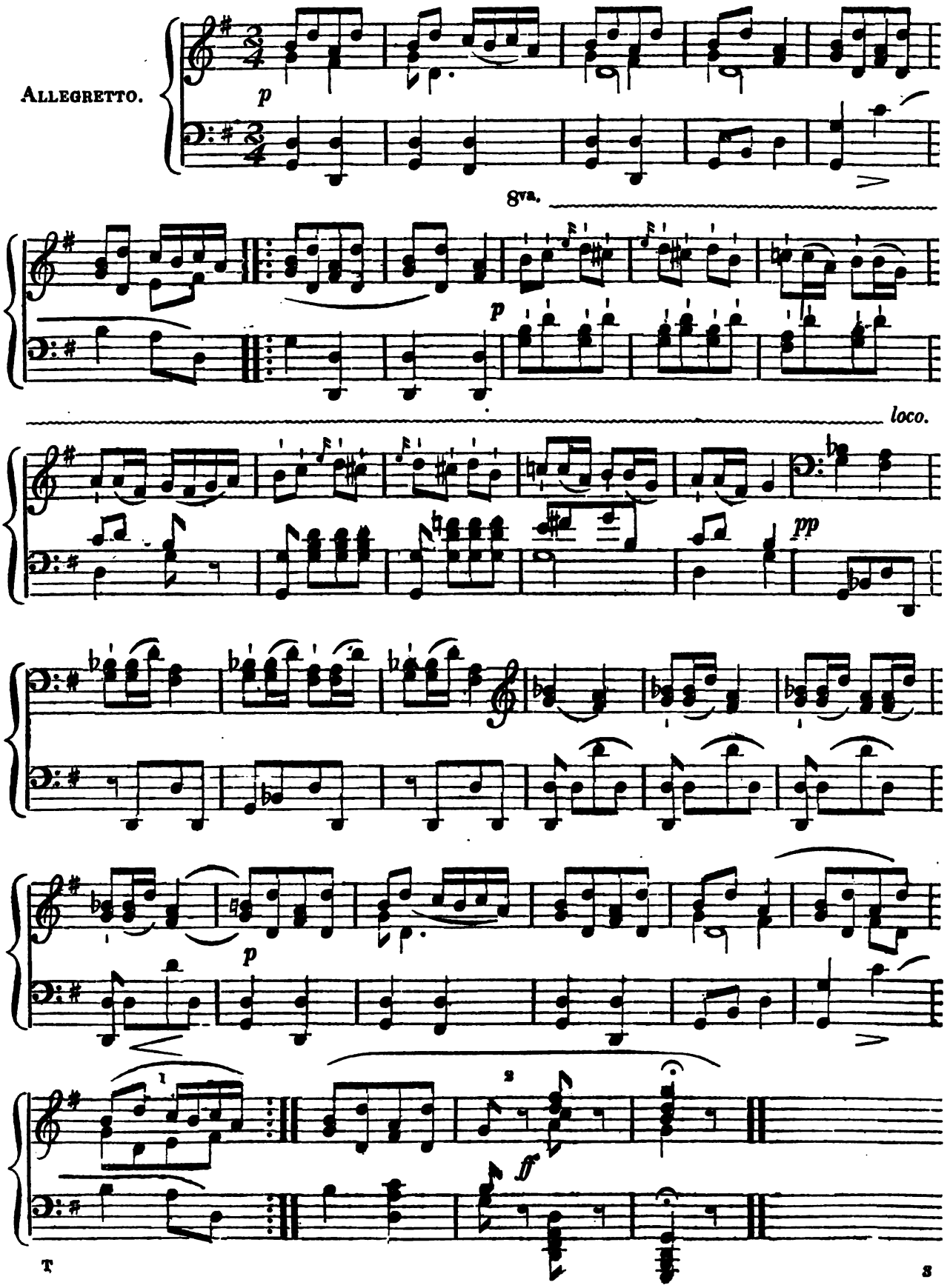
[From C. M. de WEBER's *Pracioса.*]

PASTORALE. ALLEGRETTO.




pp.
Ped.
*
[From M. C. de WEBER's *Freischutz.*]
VIVACE.
f
Ped.
*


1
2
decres.
pp.
Ped.
*
Ped.
* pp.
Poco a poco perdendosi.
Ped.
ff
*
T
2

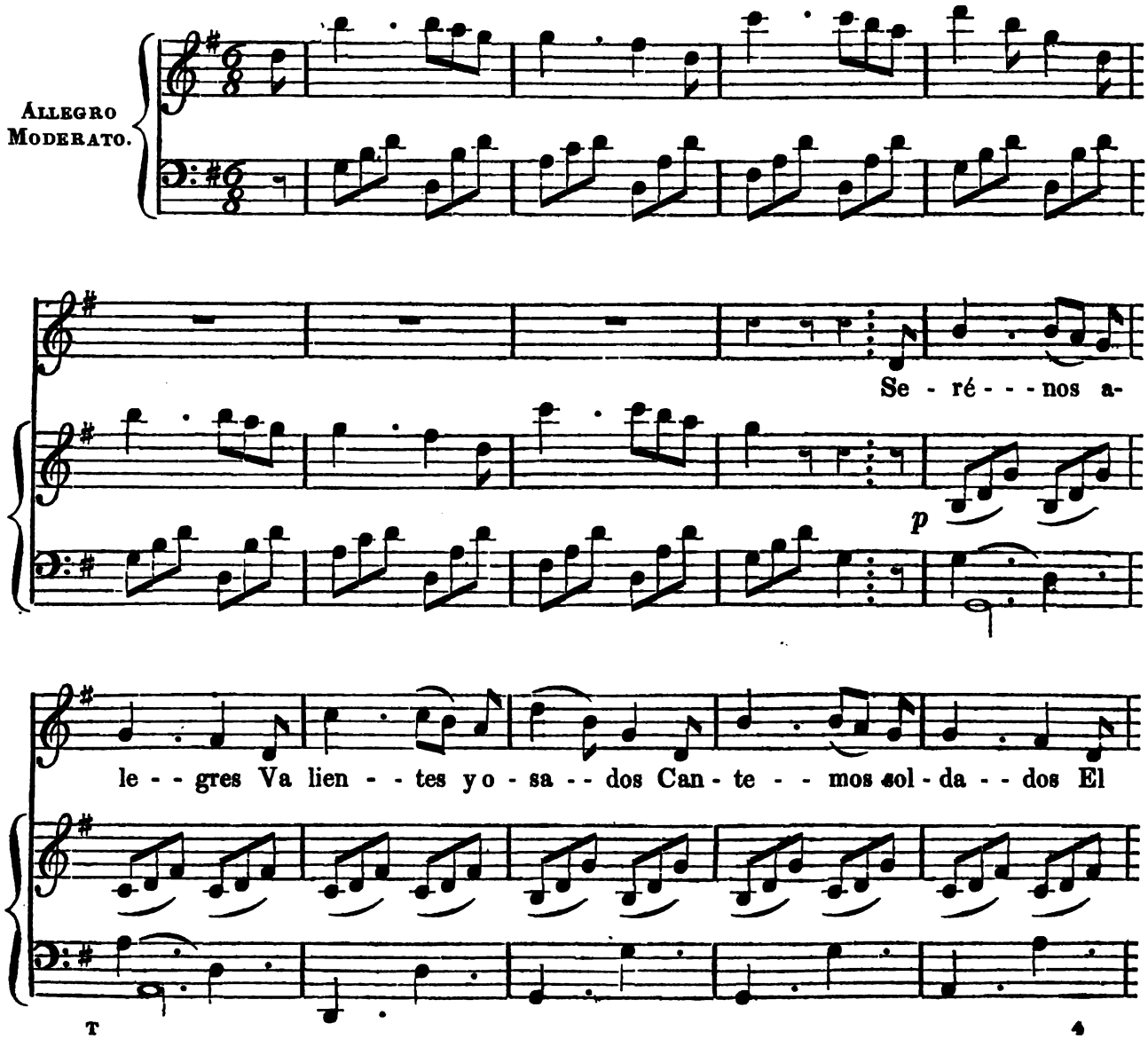

Allegretto.
p
8va.
p
loco.
pp
p
1
2
ff

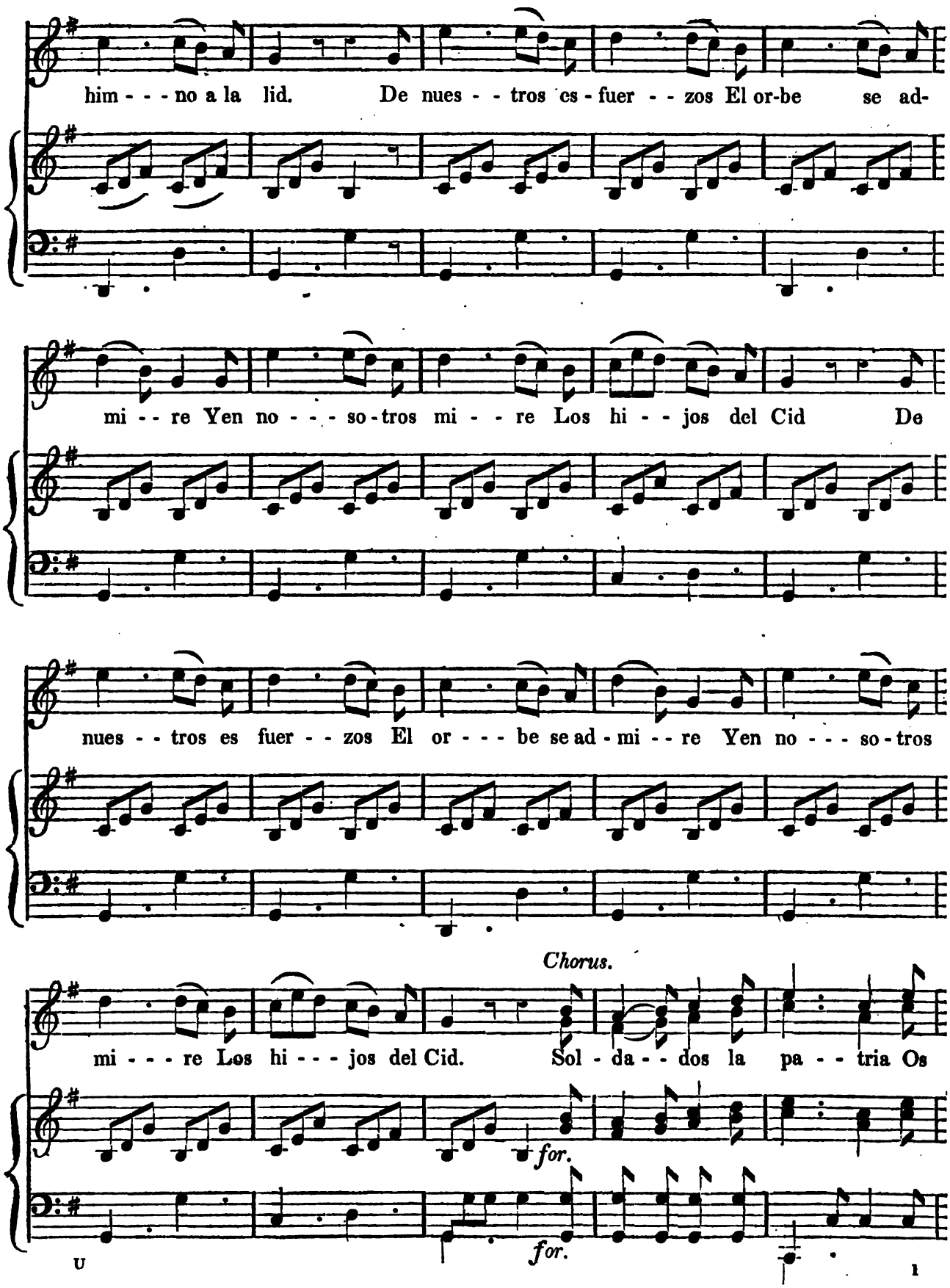
THE SPANISH NATIONAL AIR,

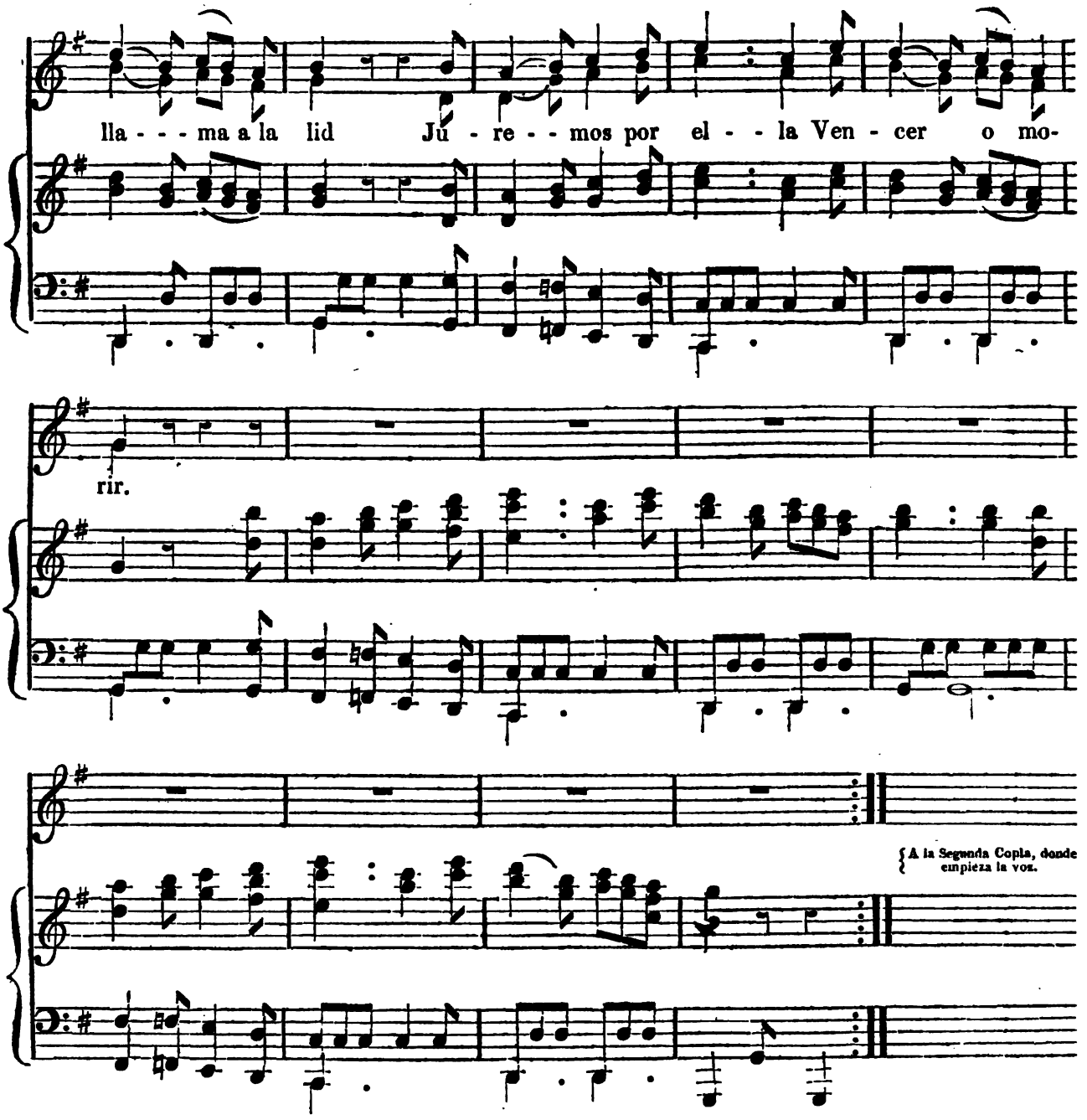
ENTITLED

Riego's March.

[The Melody upon which this March is constructed, is the popular air of Spain. The present Song was frequently sung by the Soldiers, preparatory to their going into action, and excited in them the greatest enthusiasm. When General Riego left the isle of Leon, for the purpose of proclaiming the Constitution, the division by which he was escorted chanted it in triumph; the Cortes ultimately decreed that it should be adopted by the whole Spanish Army, and it is, consequently, become the National March.——This air is printed in exact conformity to the Spanish MS. transmitted to us. One or two amendments might have been made in the accompaniment.]




him - - - no a la lid. De nues - - tros es - fuer - - zos El or-be se ad-
mi - - re Yen no - - - so - tros mi - - re Los hi - - jos del Cid De
nues - - tros es fuer - - zos El or - - - be se ad - mi - - re Yen no - - - so - tros
Chorus.
mi - - - re Los hi - - - jos del Cid. Sol - da - - dos la pa - - tria Os
for.
for.



2da. Copla.

Hermosas beldades
Ninfas carpentanas
Que ostentais ufanas
Belleza, y ardid
De los liberales
Coronar las sienes
Y oprobio y desdenes
Al bando servil.

Chorus.

Soldados la patria
Os llama a la lid
Juremos por ella
Vencer o morir.

AIRE NACIONAL.

1ra. Copla.

Serénos alegres
Valientes y osados
Cantemos soldados
El himno a la lid.
De nuestros esfuerzos
El orbe se admire
Y en nosotros mire
Los hijos del Cid.

Chorus.

Soldados la patria
Os llama a la lid ;
Juremos por ella
Vencer o morir !

2da. Copla.

Hermosas beldades
Ninfas carpentanas
Que ostentais ufanas
Belleza, y ardid,
De los liberales
Coronar las sienes
Y oprobio y desdenes
Al bando servil.

Chorus.

Soldados la patria
Os llama a la lid ;
Juremos por ella
Vencer o morir !

TRANSLATION.

1st Verse.

Calm, fearless, and chearful,
Oppression disclaiming,
Invoke we, proclaiming,
Heaven-born liberty.
Let earth see our trophies,
Applaud those who win them,
And recognise in them
The Cid's family.

Chorus.

'Tis our country, brave Spaniards,
Awakes the war-cry ;
Let us swear on her altars
To conquer or die !

2d Verse.

And ye, sun-bright beauties,
True nymphs of Iberia,
Who flash love superior
From each jet-black eye !
For liberty's warriors
Preserve those attractions,
And scorn the base factions
Of servility.

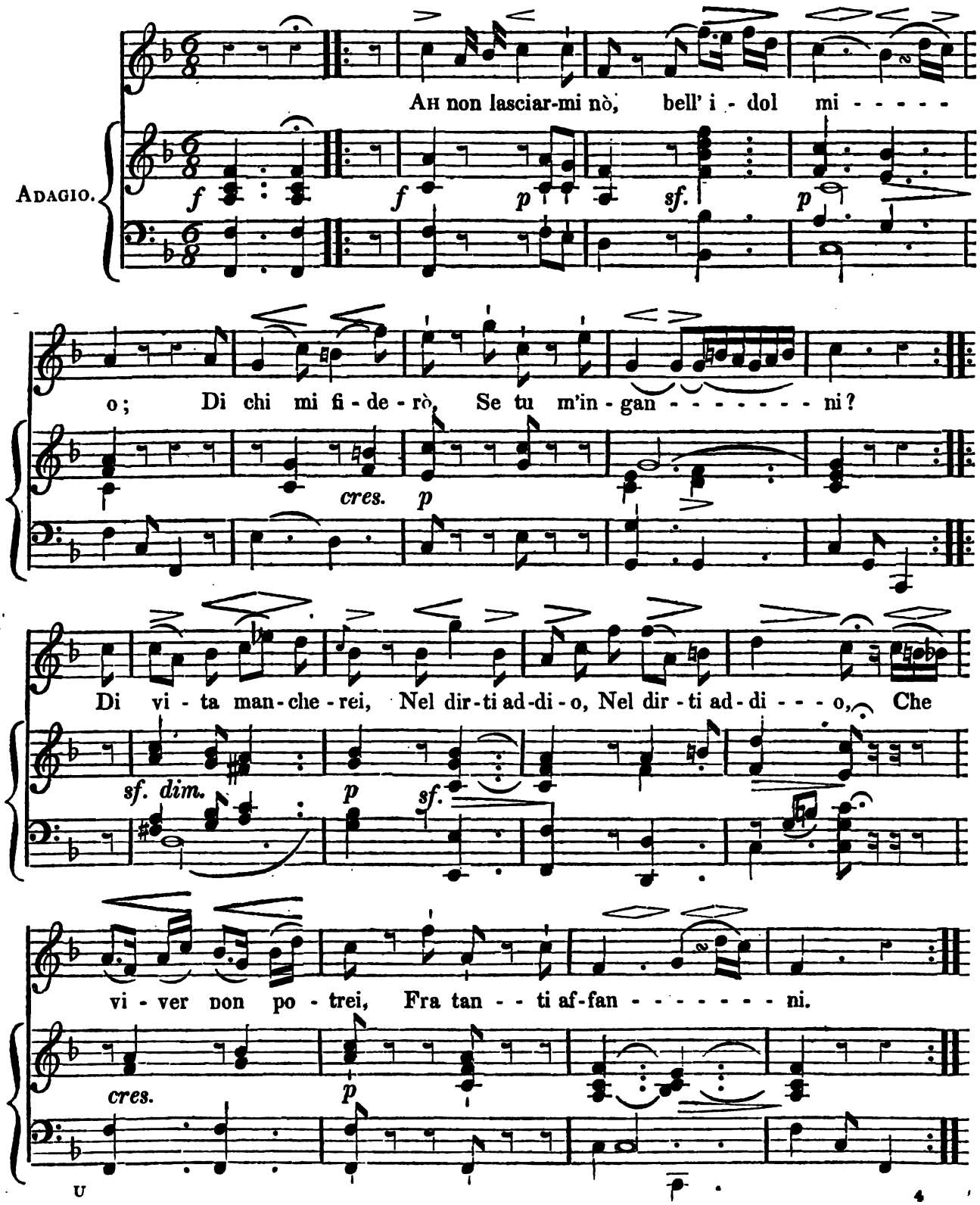
Chorus.

'Tis our country, brave Spaniards,
Awakes the war-cry ;
Let us swear on her altars,
To conquer or die !

Arietta

By Bonifazio Asioli, of *Correggio.*

(PRINTED FROM THE MILAN EDITION.)



" What! blame thee, Child, of the woodland wild! "

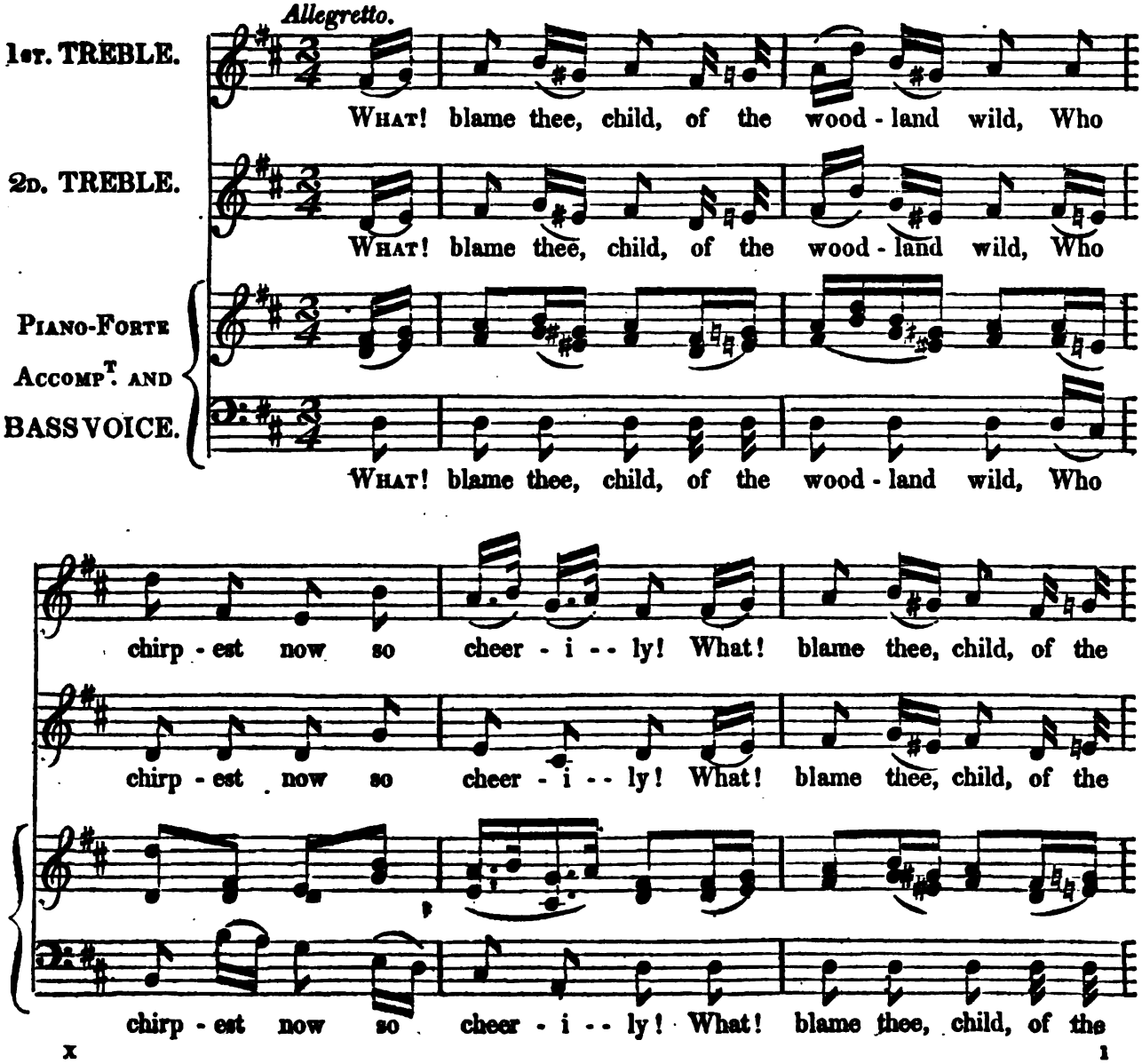
A Glee for three Voices,

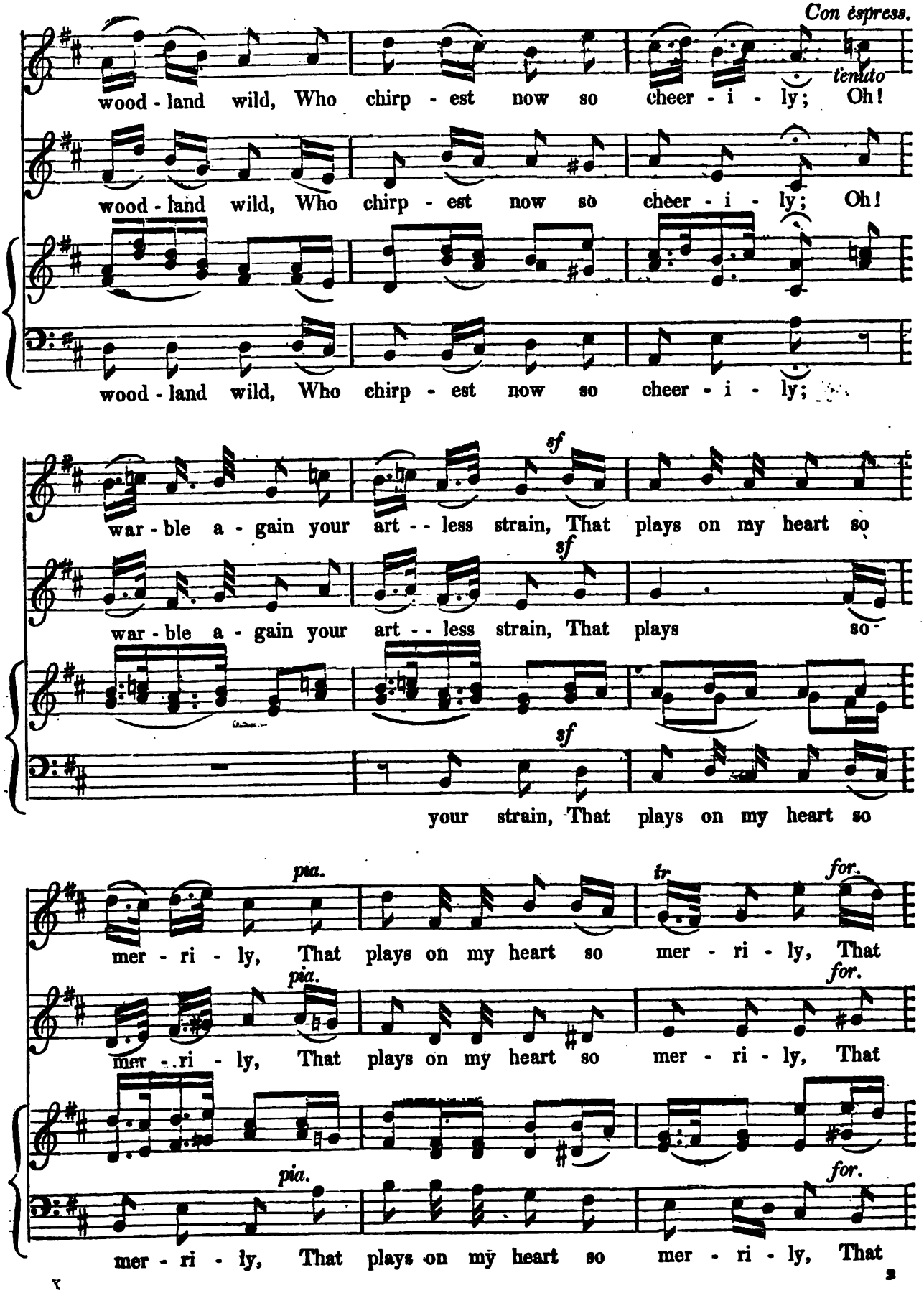
Composed purposely for the Harmonicon,

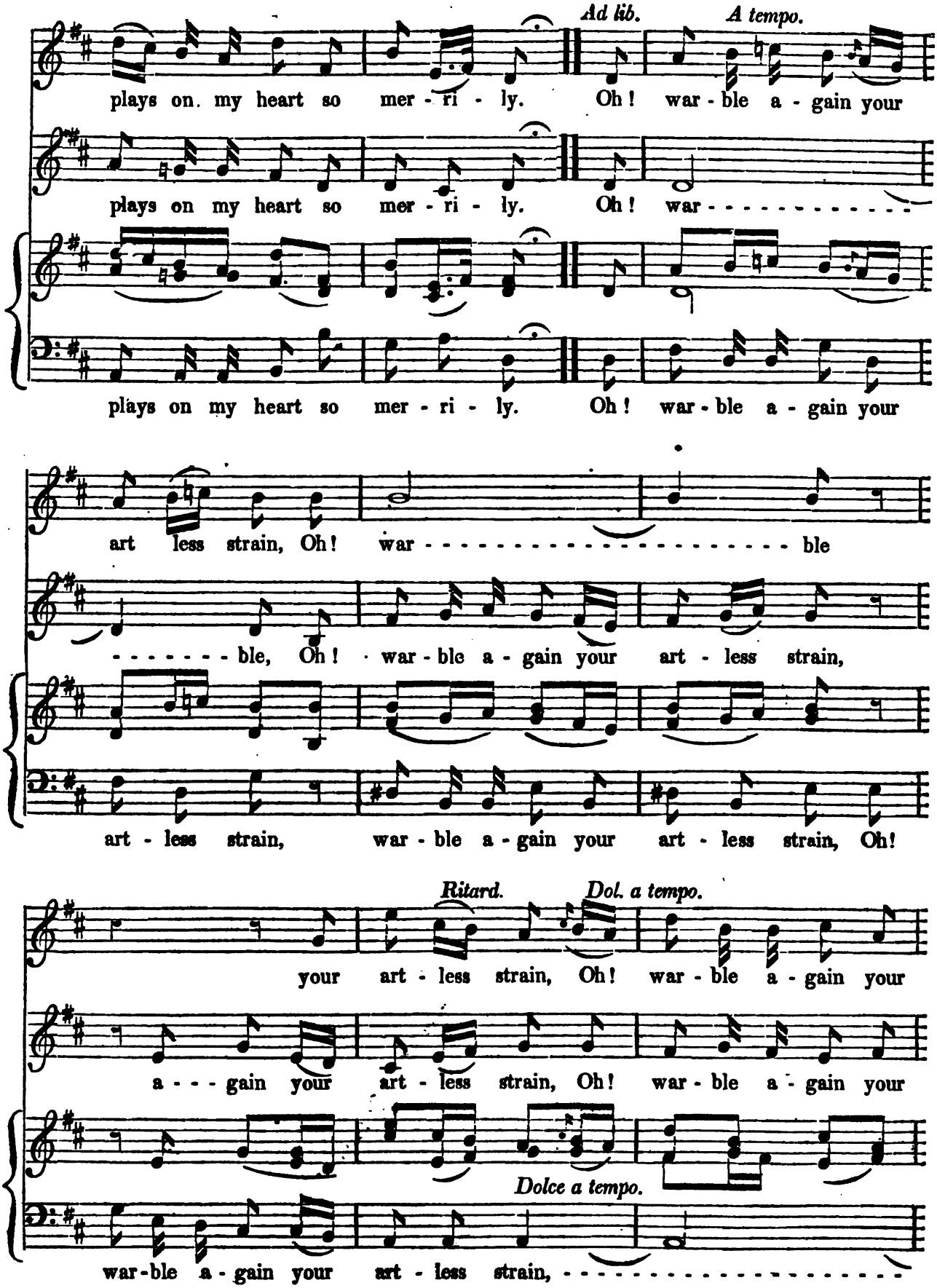
BY

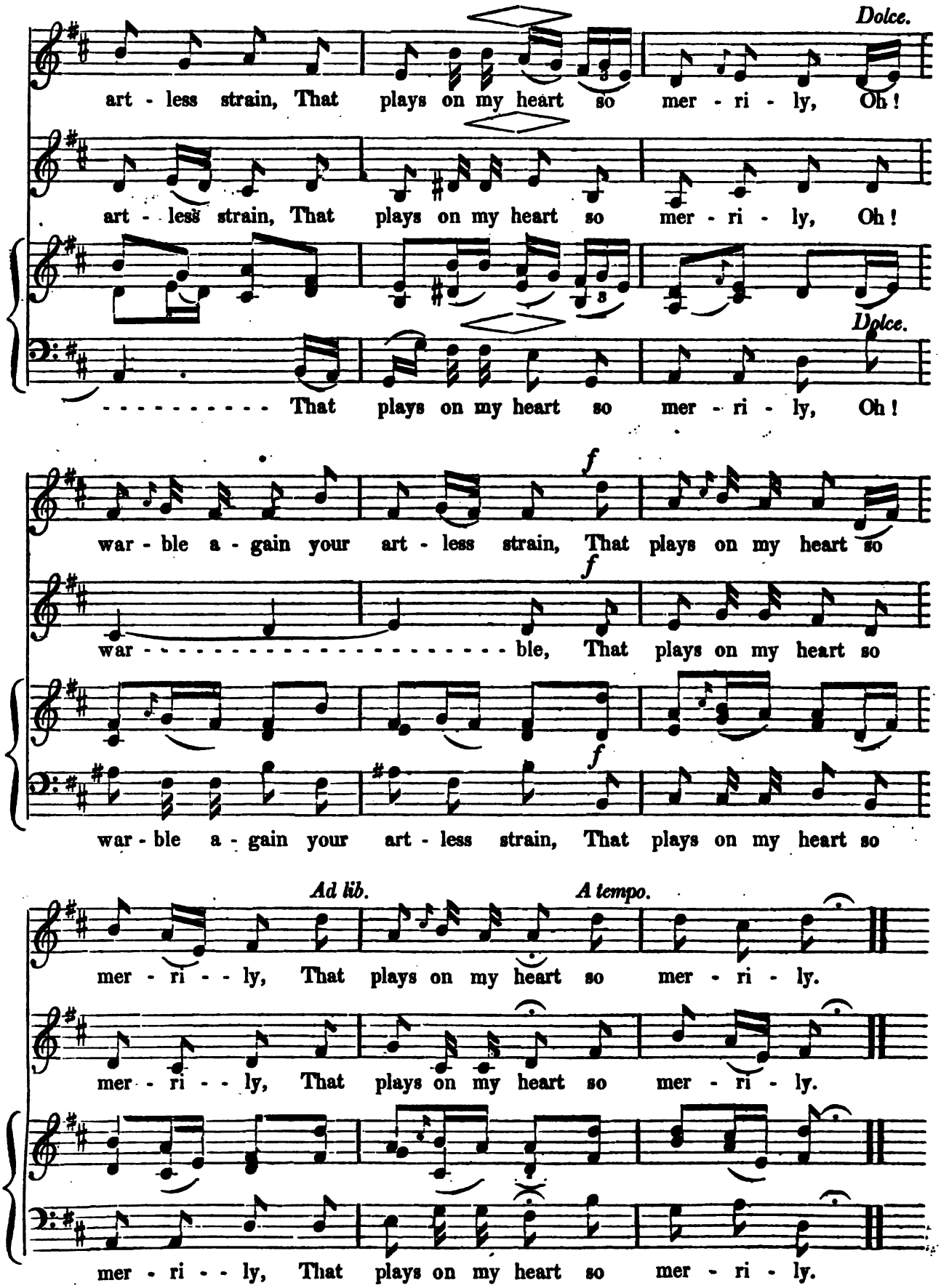
THOMAS ATTWOOD, Esq.

Composer to His Majesty, &c. &c.

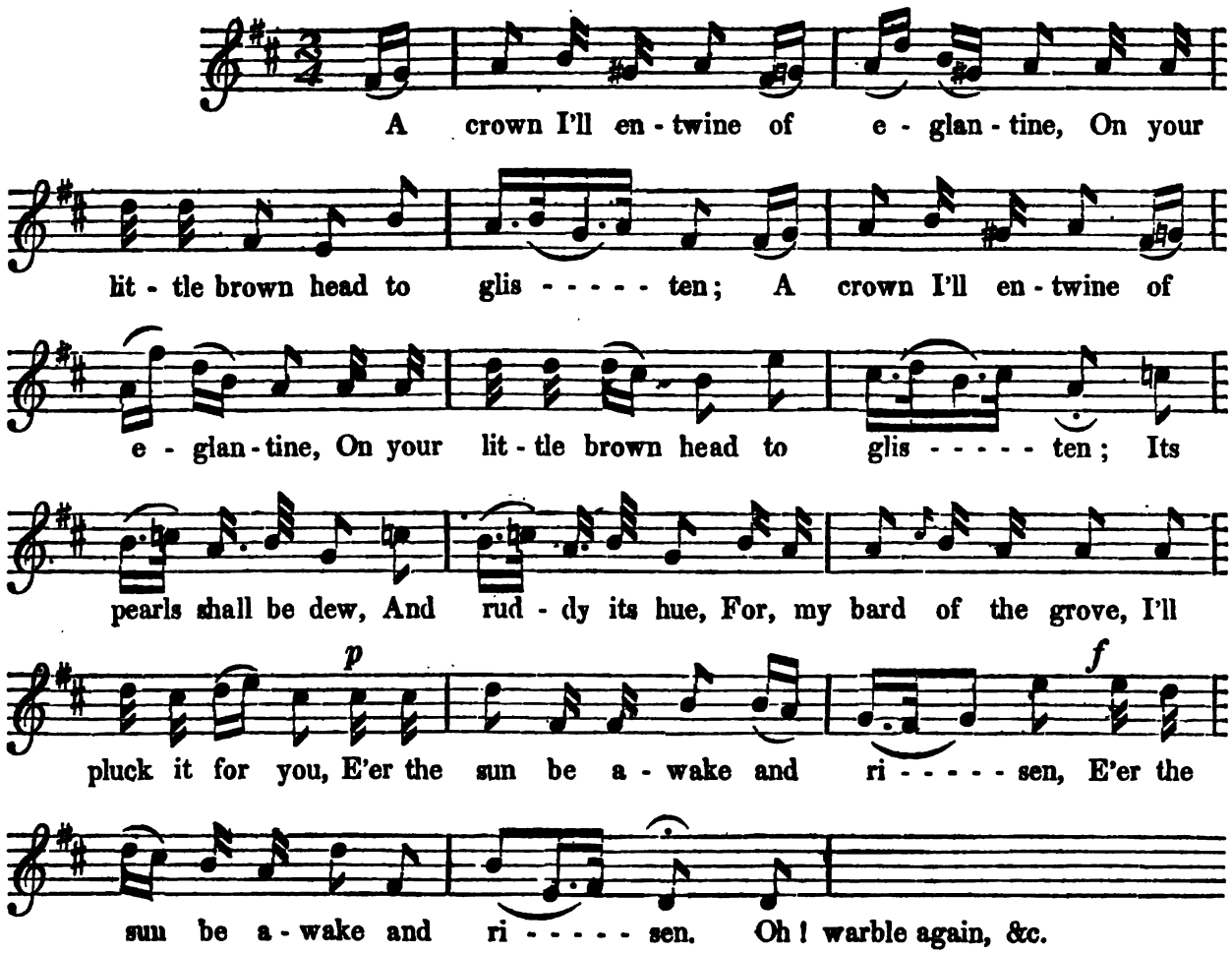



Con espress.
tenuto
wood - land wild, Who chirp - est now so cheer - i - ly; Oh!
wood - land wild, Who chirp - est now so cheer - i - ly; Oh!
wood - land wild, Who chirp - est now so cheer - i - ly;
sf
war - ble a - gain your art - - less strain, That plays on my heart so
sf
war - ble a - gain your art - - less strain, That plays so -
sf
your strain, That plays on my heart so
pia.
tr
for.
mer - ri - ly, That plays on my heart so mer - ri - ly, That
pia.
for.
mer - ri - ly, That plays on my heart so mer - ri - ly, That
pia.
for.
mer - ri - ly, That plays on my heart so mer - ri - ly, That


Ad lib.
A tempo.
plays on my heart so mer - ri - ly. Oh! war - ble a - gain your
plays on my heart so mer - ri - ly. Oh! war - - - - - - - - - - - -
plays on my heart so mer - ri - ly. Oh! war - ble a - gain your
art less strain, Oh! war - ble
- - - - - - - ble, Oh! war - ble a - gain your art - less strain,
art - less strain, war - ble a - gain your art - less strain, Oh!
Ritard.
Dol. a tempo.
your art - less strain, Oh! war - ble a - gain your
a - - - gain your art - less strain, Oh! war - ble a - gain your
Dolce a tempo.
war-ble a - gain your art - less strain, - - - - - - - - - - - - - - - - - -


Dolce.
art - less strain, That plays on my heart so mer - ri - ly, Oh!
art - less strain, That plays on my heart so mer - ri - ly, Oh!
Dolce.
- - - - - - - - - - That plays on my heart so mer - ri - ly, Oh!
f
war - ble a - gain your art - less strain, That plays on my heart so
f
war - ble, That plays on my heart so
f
war - ble a - gain your art - less strain, That plays on my heart so
Ad lib.
A tempo.
mer - ri - - ly, That plays on my heart so mer - ri - ly.
mer - ri - - ly, That plays on my heart so mer - ri - ly.
mer - ri - - ly, That plays on my heart so mer - ri - ly.

2d. VERSE.



3d. VERSE.

And bright though it be,
When I give it to thee,
Sweet child of content, simplicity,
Its blush will lorn,
As the moon at dawn,
At the burst of thy soul's felicity.

Song,

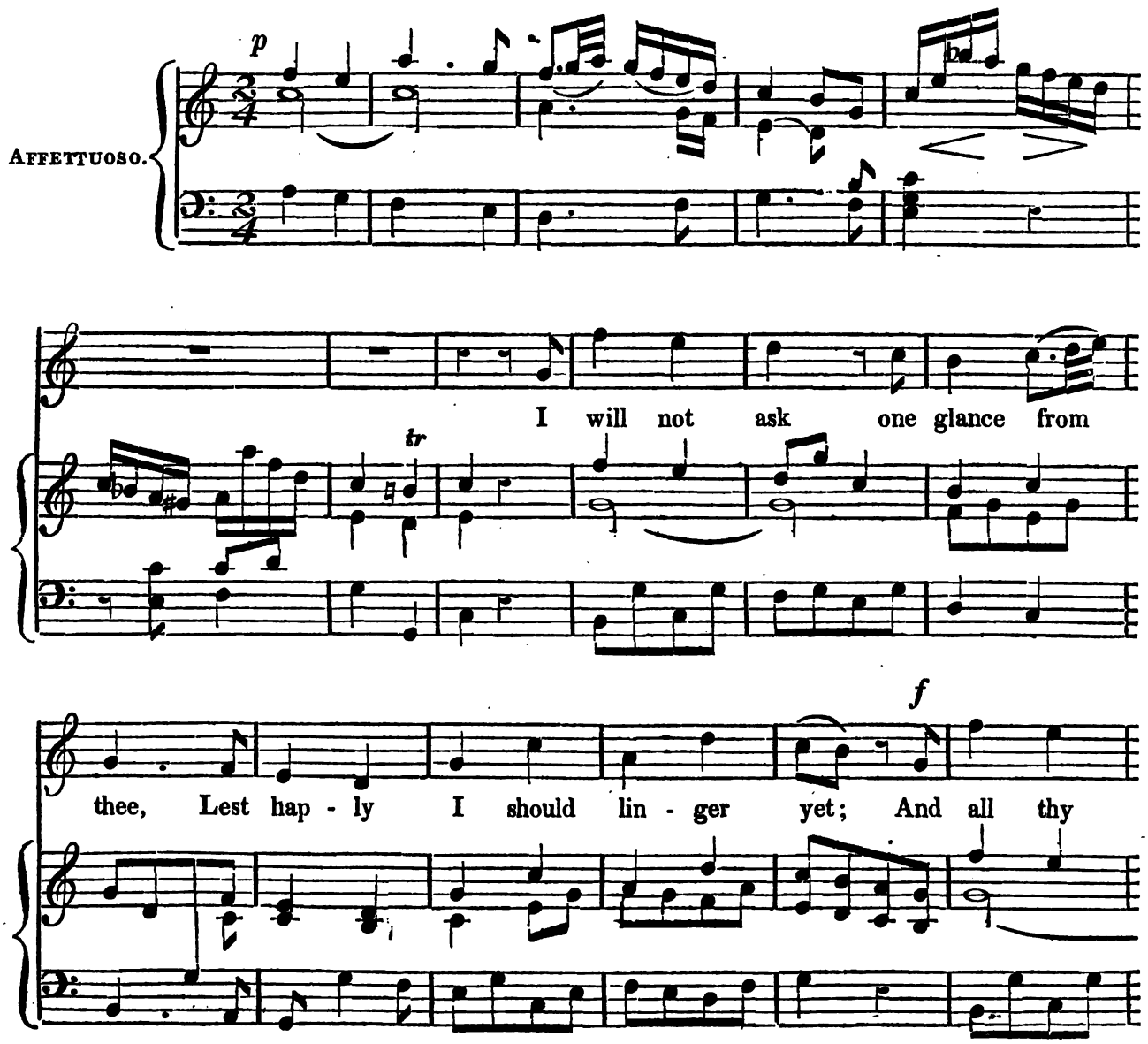
" I will not ask one glance from thee;"

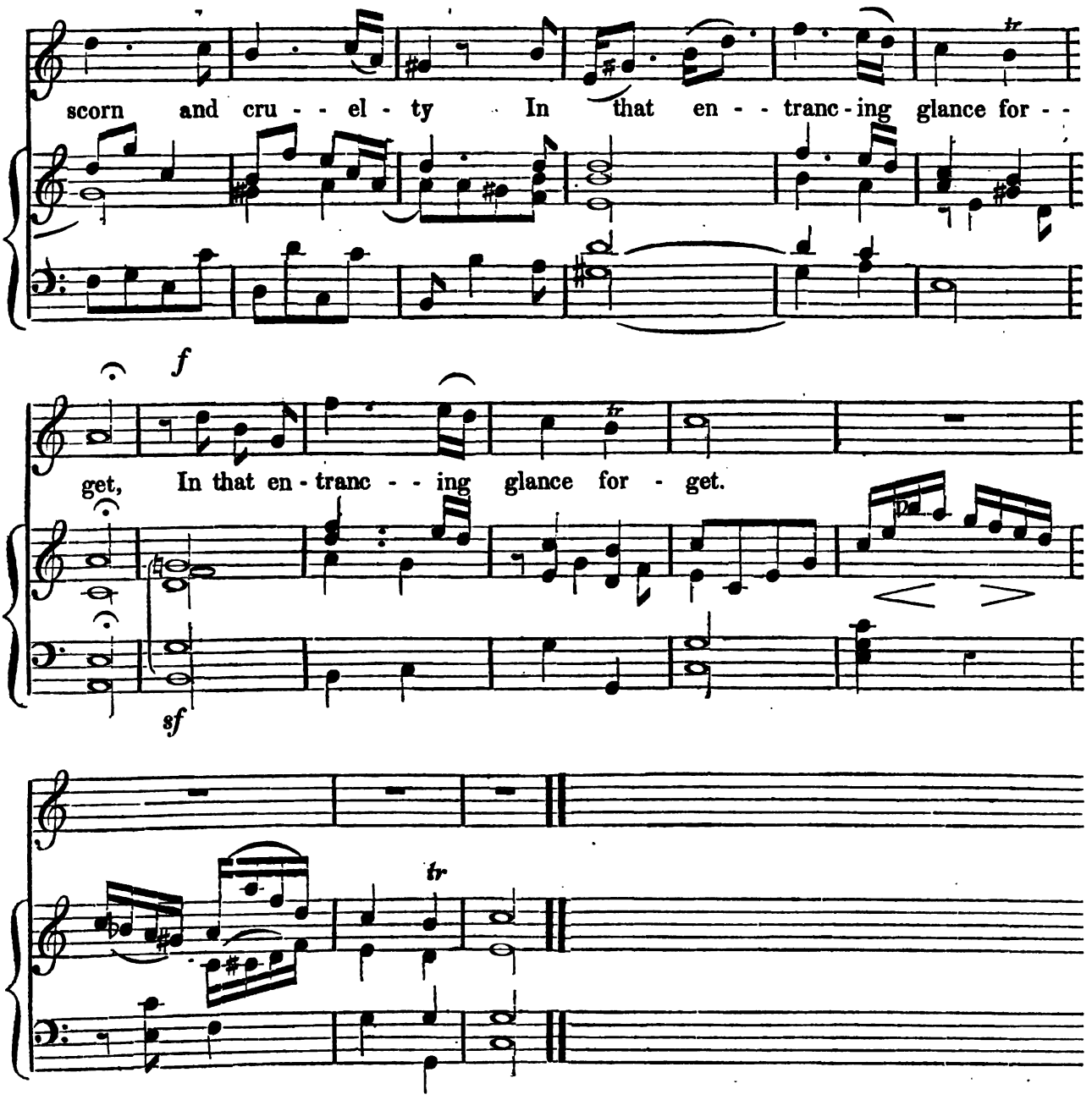
COMPOSED FOR THIS WORK

By WILLIAM LINLEY, Esq.

The POETRY by Miss COSTELLO.

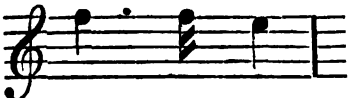
[The thought at the close of the following lines is eminently beautiful, and not inferior to some of the most striking passages of the Latin Poets. In adapting the Stanzas to Music, the Composer conceived that simplicity could not be too strictly adhered to. The Air has no other pretension to merit. W. Linley.]





II.

I must not, dare not, hear thee speak,
In music's most persuasive tone;



Lest the sweet sound to joy awake,
And I forget 'tis sound alone!—*(twice.)*

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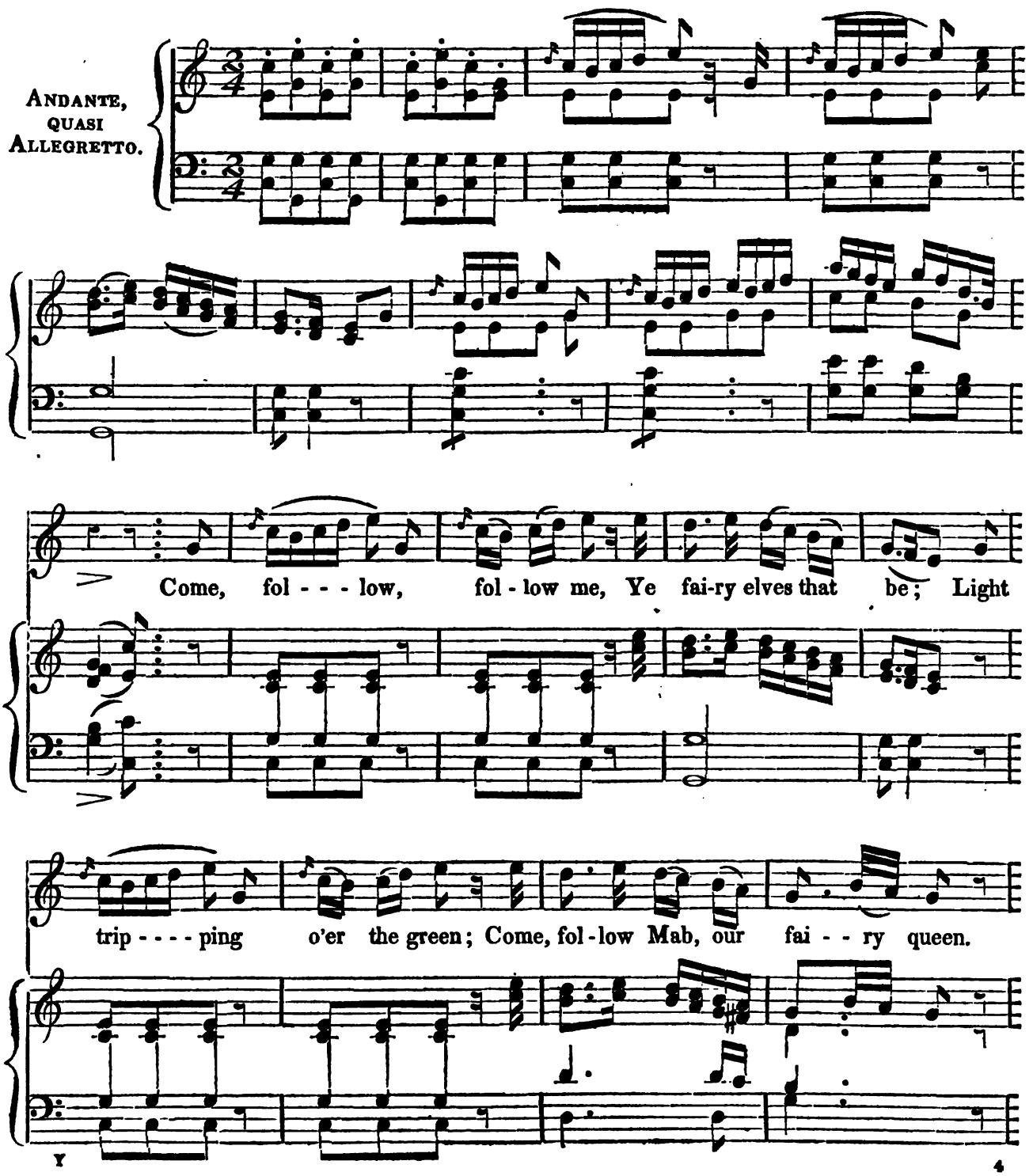
CAMBRIDGE 38, MASS.

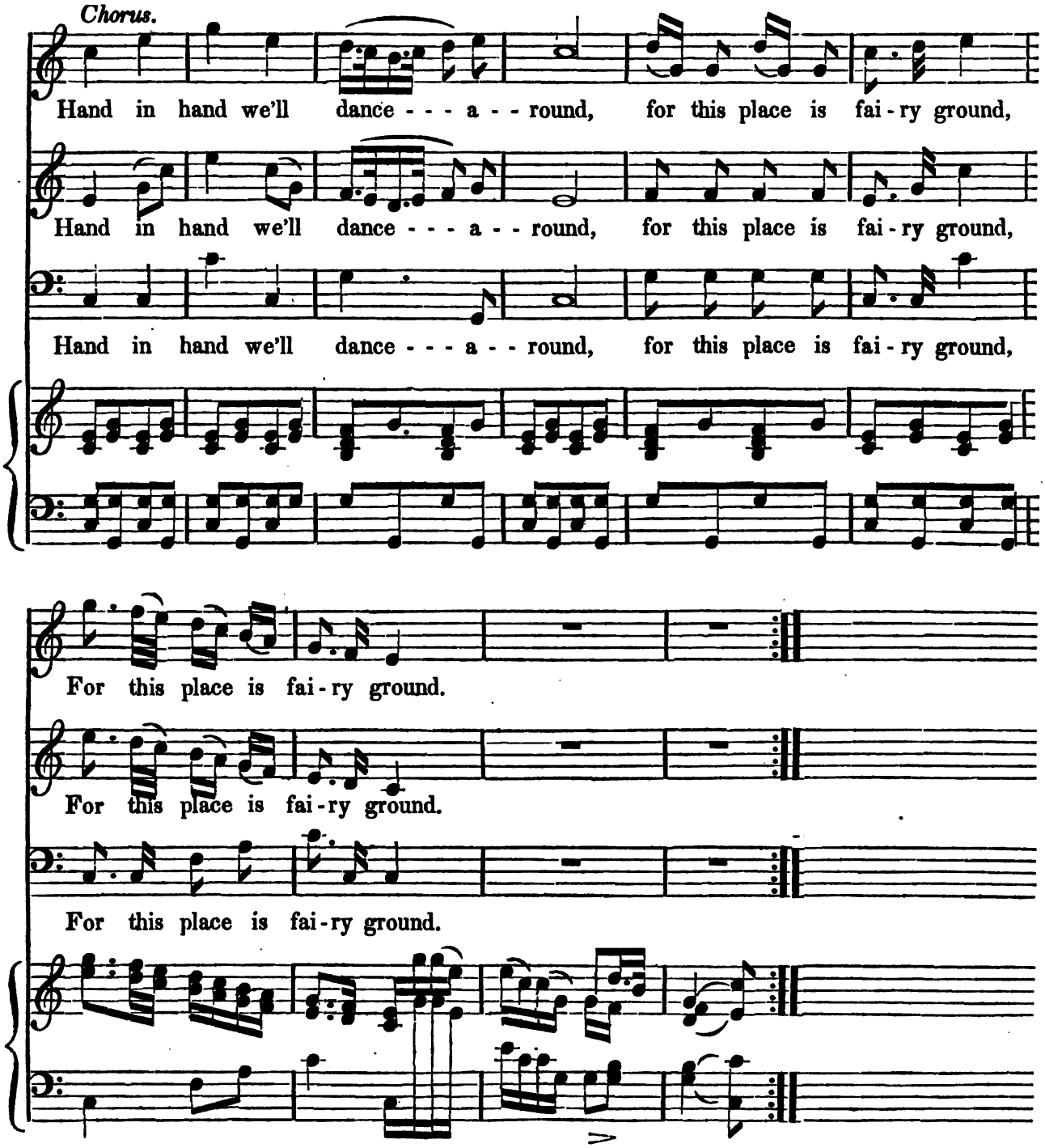
The Fairies,

A Song and Chorus, from the popular German Opera "Der Freischütz."

Composed by Carl Maria von Weber.

(The words now substituted for the original German, are by an unknown author; but they are of rather ancient date, and may be found, with three other stanzas not here inserted, in Ritson's Songs, Vol. II.)





II.

When mortals are at rest,
And snoring in their nest;
Unheard and unespied,
Through key-holes we do glide;
Over Tables, stools, and shelves,
We trip it with our fairy-elves.

III.

Then o'er a mushroon's head
Our table-cloth we spread;
A grain of rye or wheat,
The diet that we eat;
Pearly drops of dew we drink,
In acorn-cups fill'd to the brink.

IV.

The grasshopper, gnat and fly,
Serve us for our minstrelsy;
Grace said, we dance awhile,
And so the time beguile:
And if the moon doth hide her head,
The glow-worm lights us home to bed.

V.

O'er tops of dewy grass
So nimbly do we pass,
The young and tender stalk
Ne'er bends where we do walk;
Yet in the morning may be seen
Where we the night before have been.

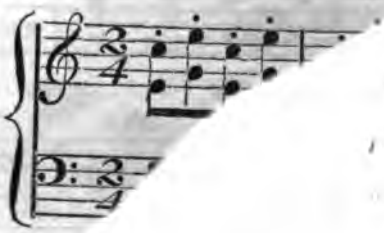
The Fairies,

A Song and Chorus, from the popular German Opera "D

Composed by CARL MARIA VO

(The words now substituted for the original German, are by an unknown a
be found, with three other stanzas not here inser

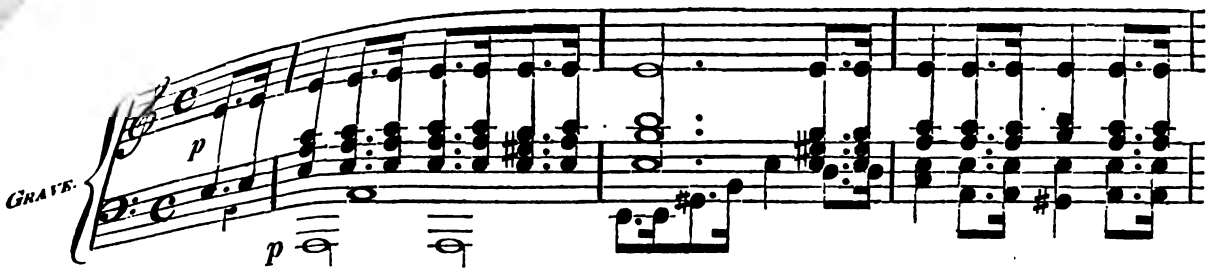
ANDANTE, QUASI ALLEGRETTO.

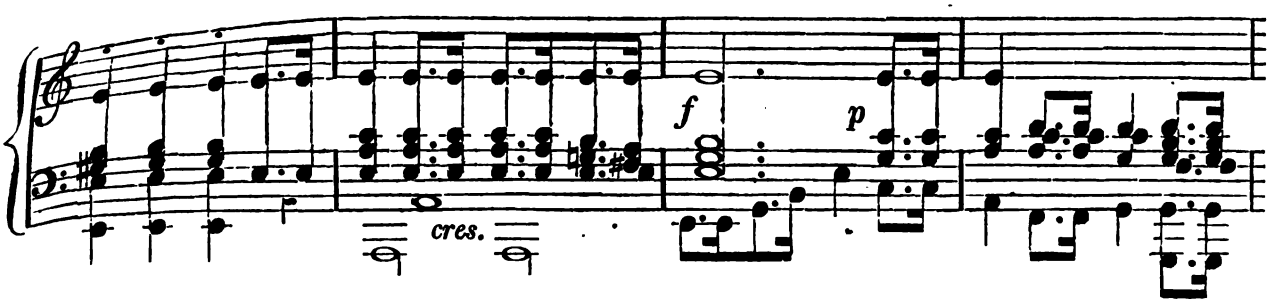


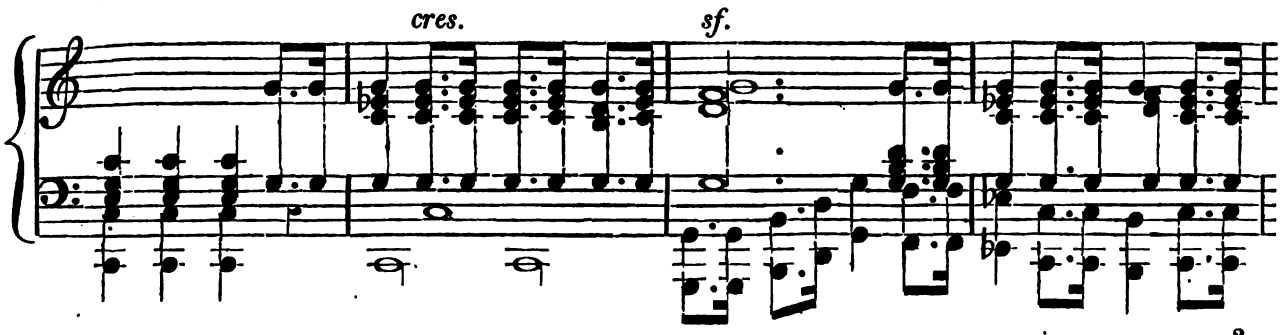
...ERAL MARCH,

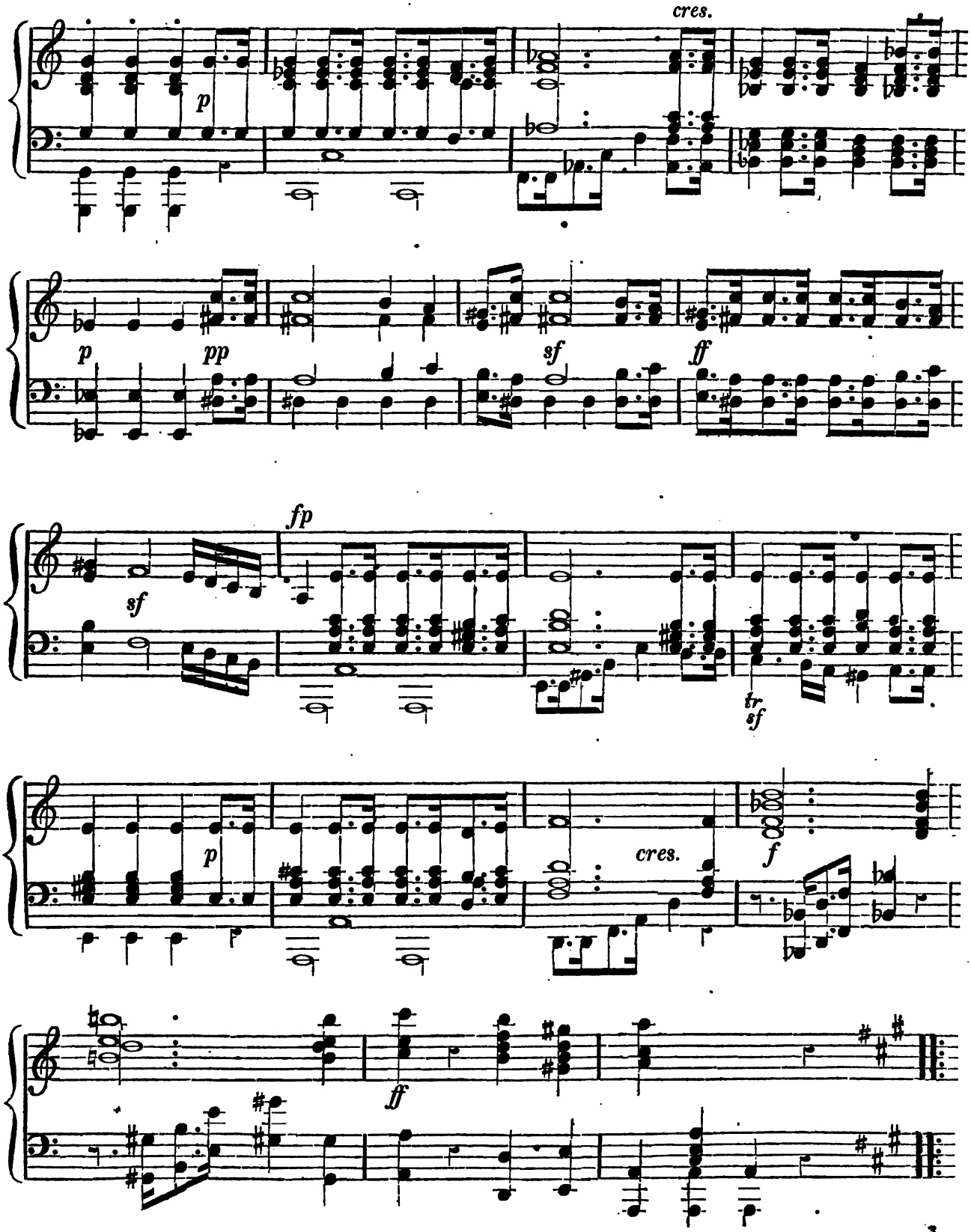
...the Death of a Hero,"

By LOUIS van BEETHOVEN.





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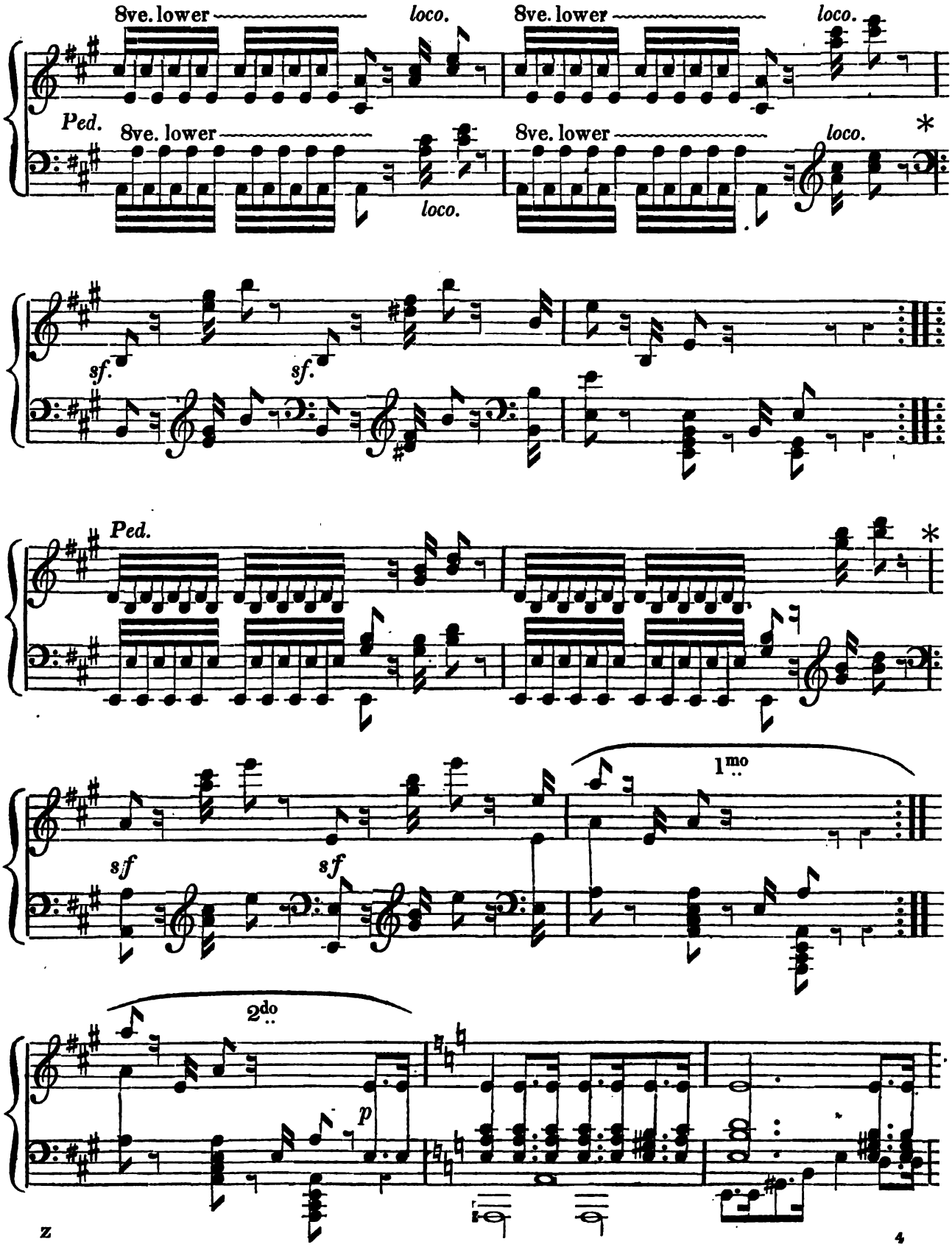
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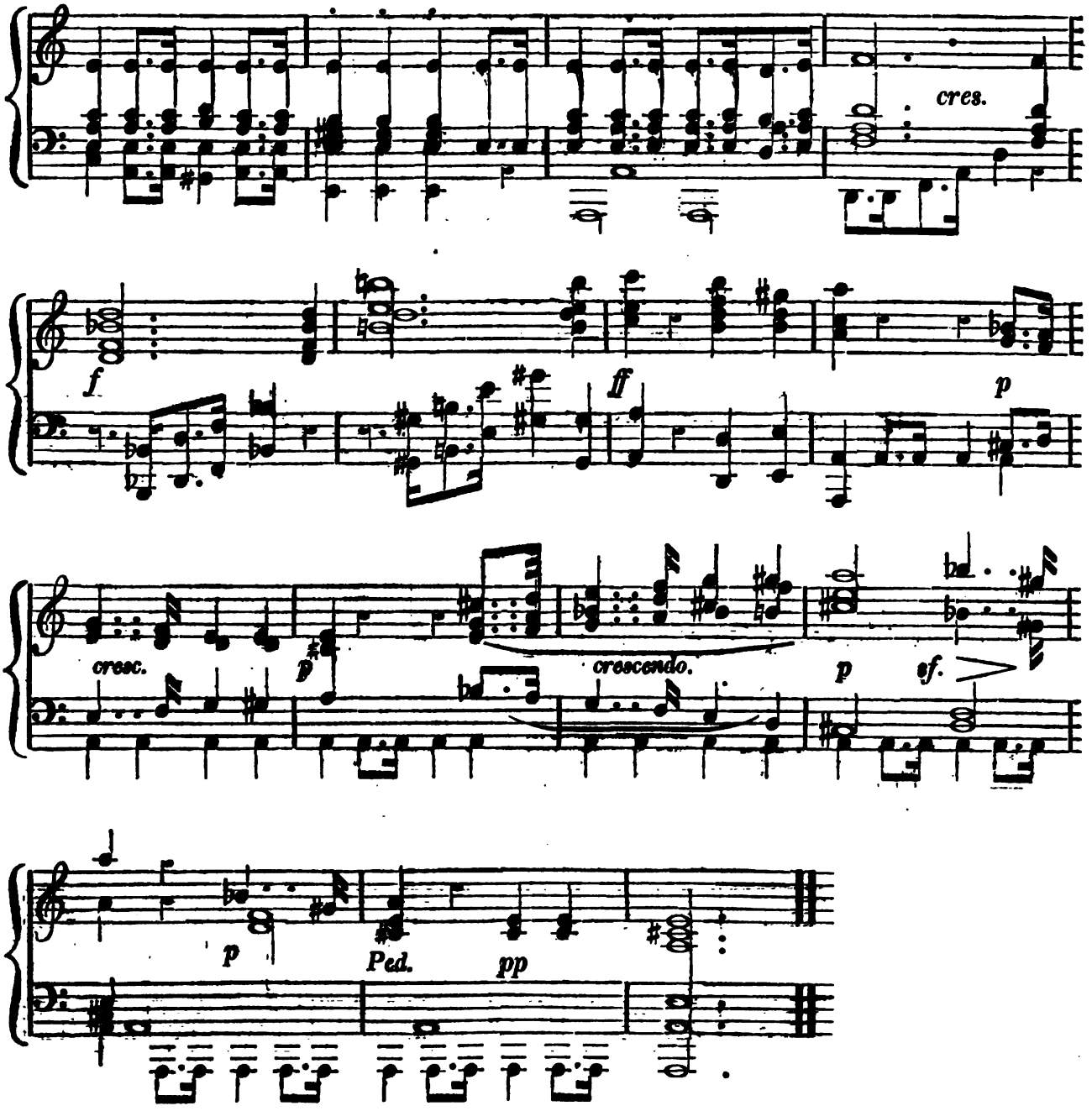
cres.
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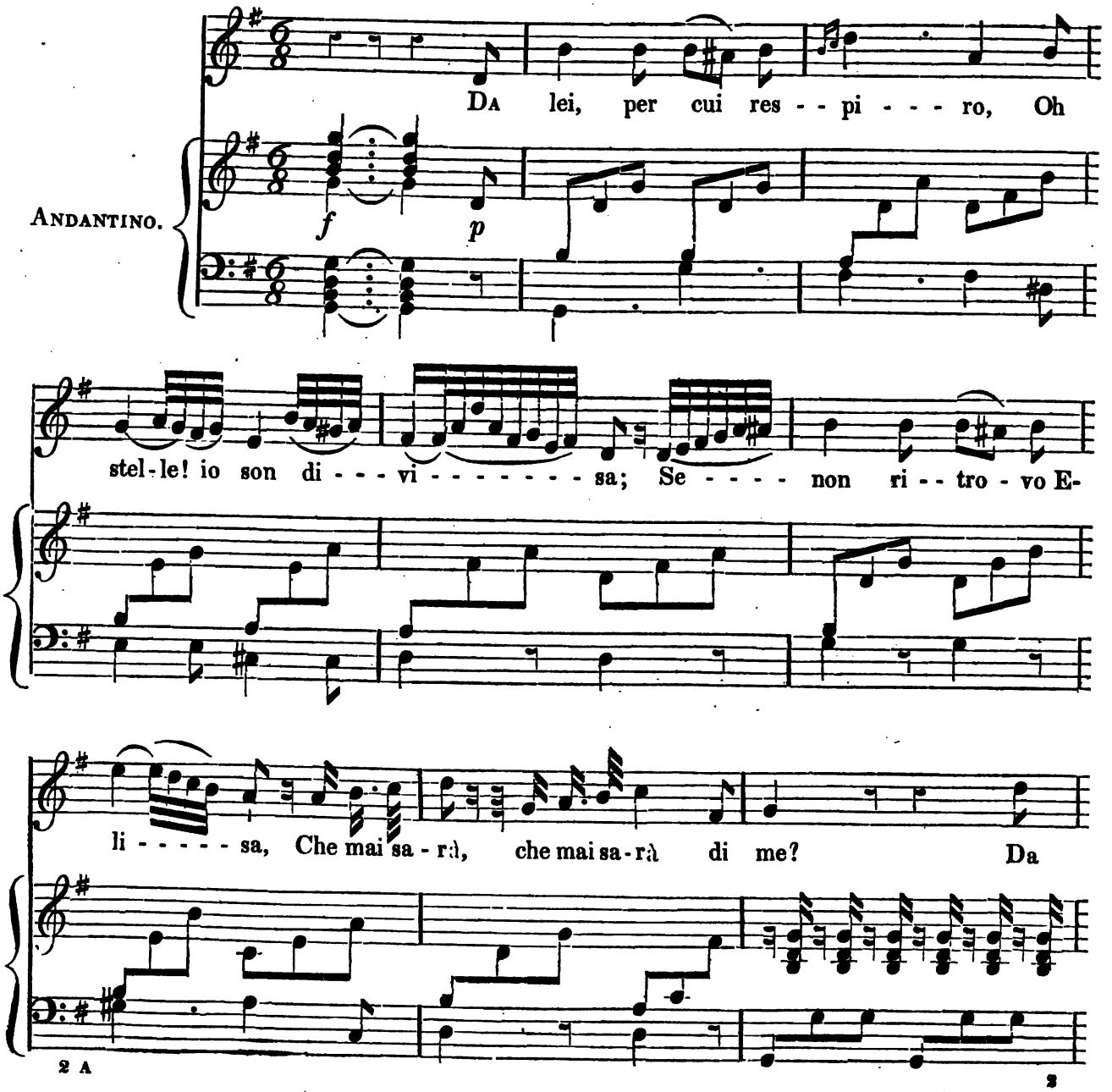
Cavatina,

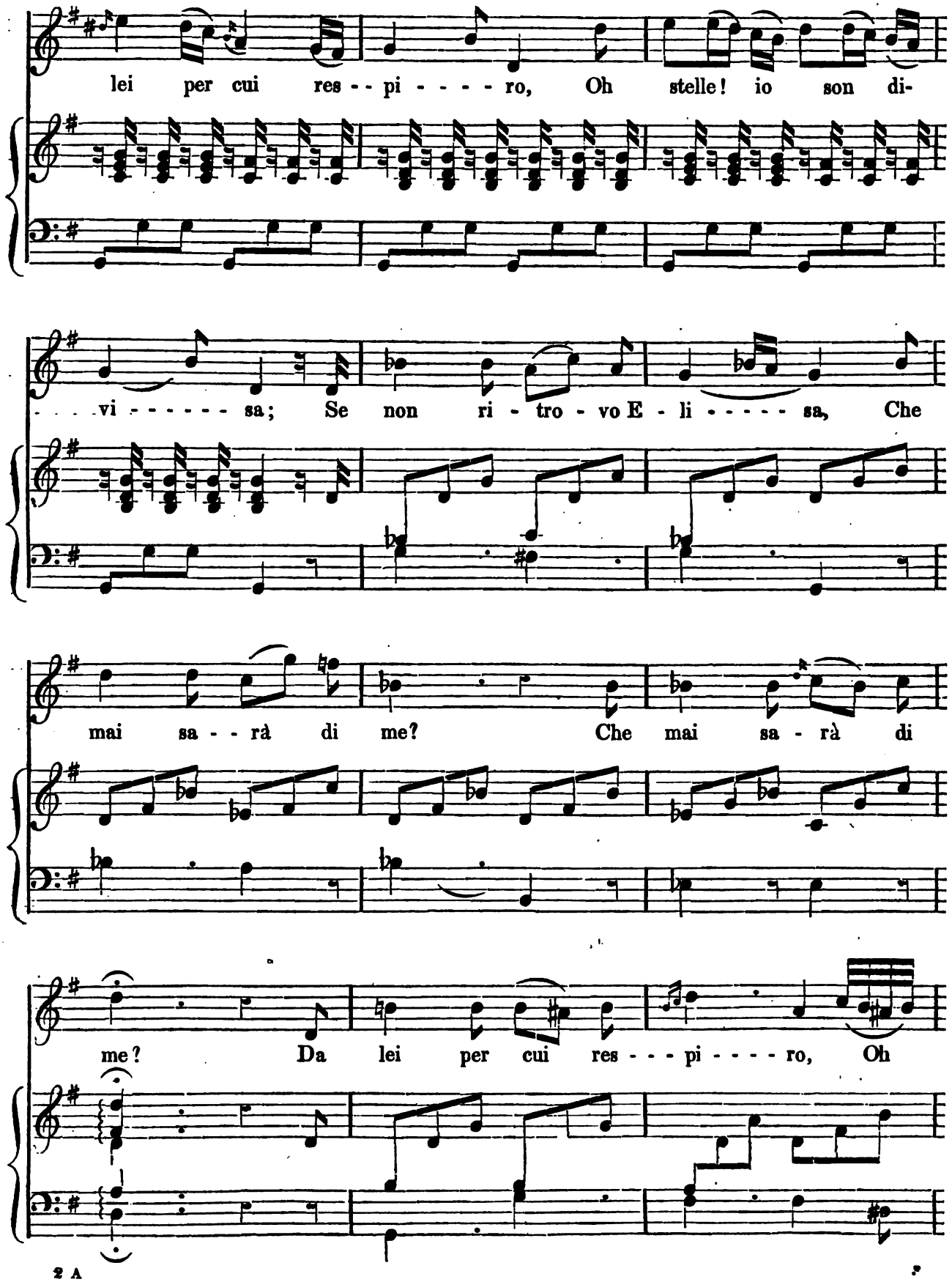
" Da lei, per cui respiro,"

Sung by Sig^ra^ CARADORI, in the Opera of

ELISA e CLAUDIO.

Composed by MERCADANTE.




lei per cui res - - pi - - - - ro, Oh stelle! io son di-
- - - vi - - - - - - sa; Se non ri - tro - vo E - li - - - - - sa, Che
mai sa - - rà di me? Che mai sa - rà di
me? Da lei per cui res - - - pi - - - - ro, Oh

Quadrilles.

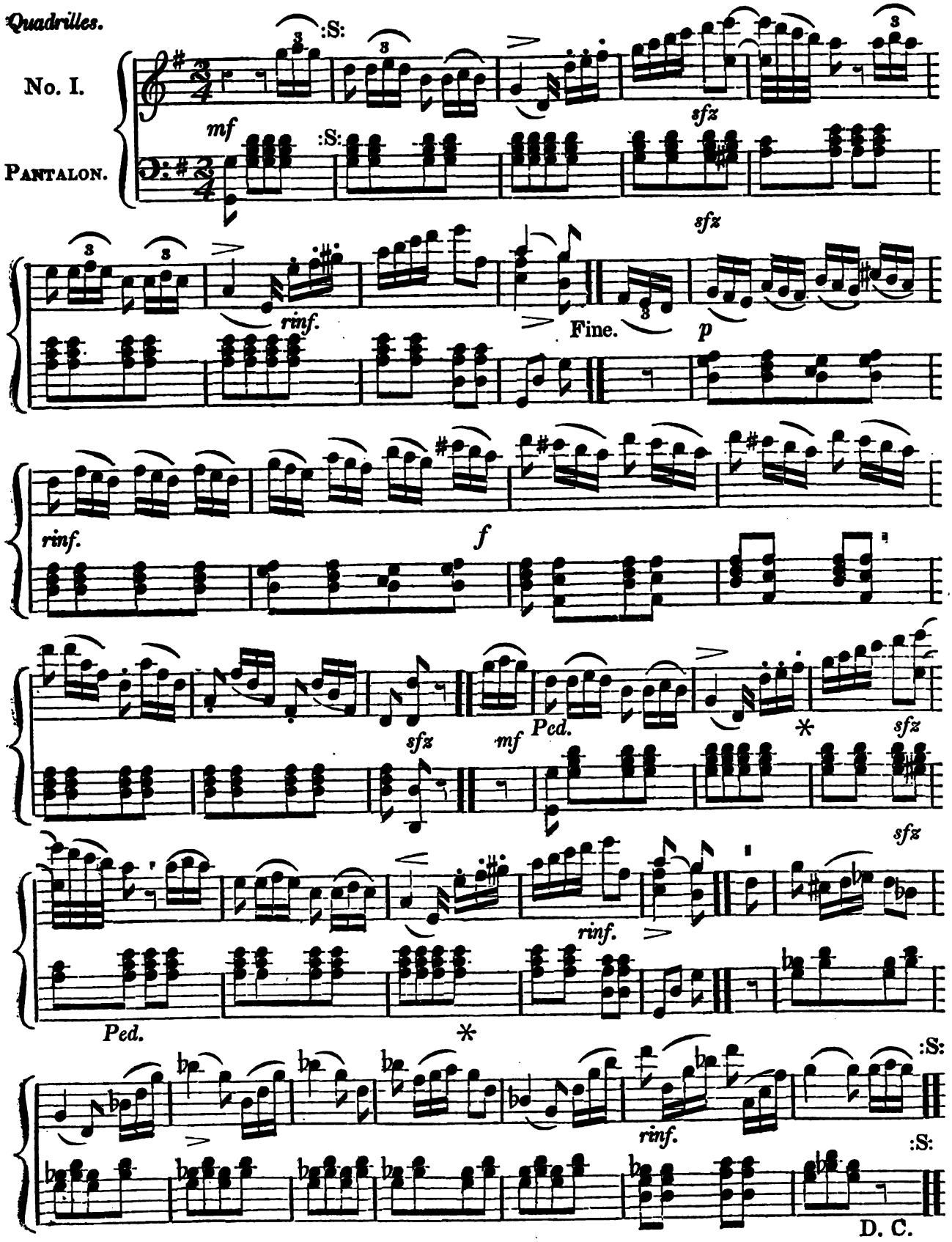


FIGURE DU PANTALON:

2 B Chaine anglaise, balancez tour de mains, chaine des Dames, queue du chat, demi chaine. 2

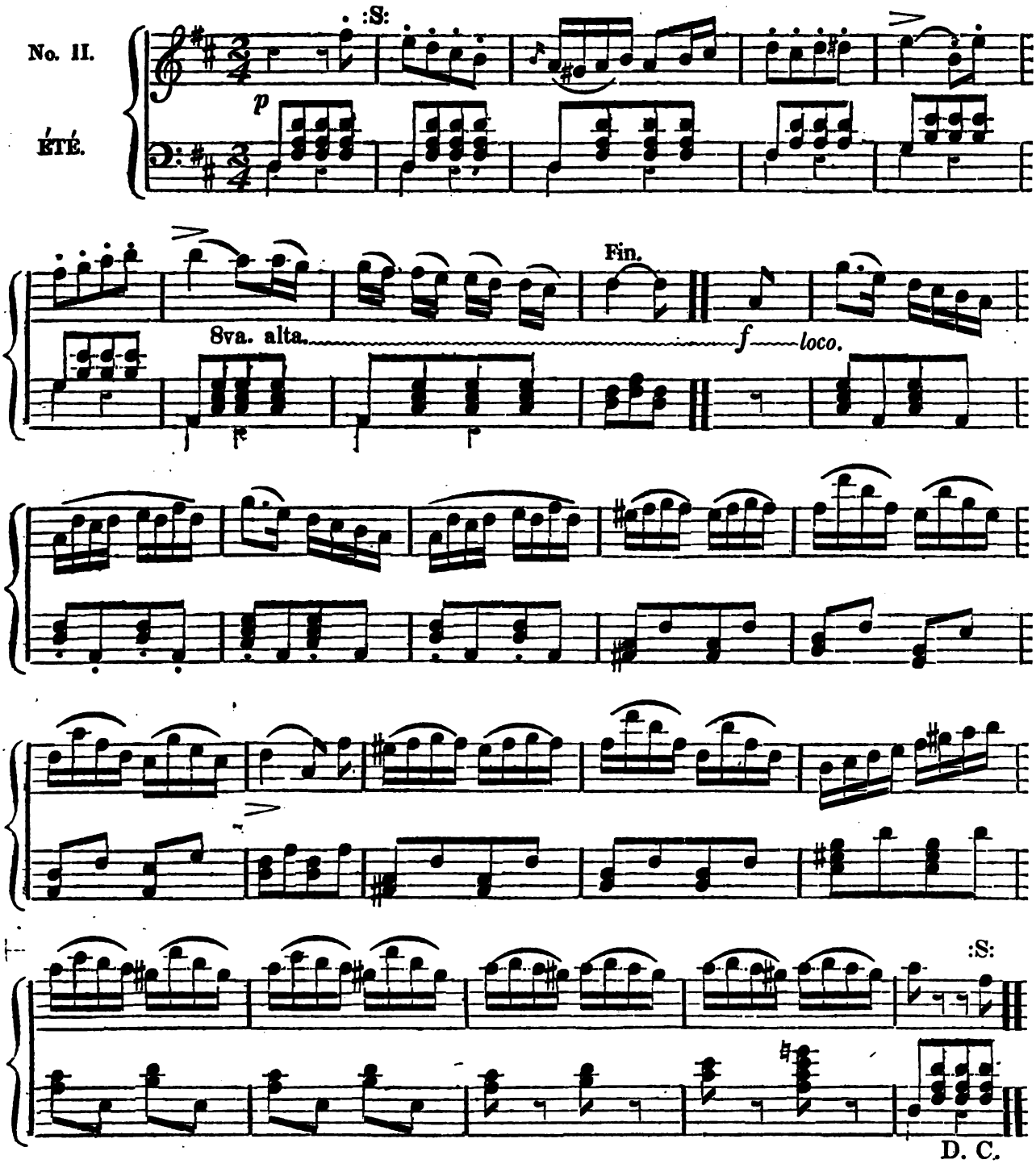


FIGURE DE L'ÉTÉ.

2 B En avant deux chassez traversez chassez balancez à vos dames un tour de main. 2

LA FABRIZIO.

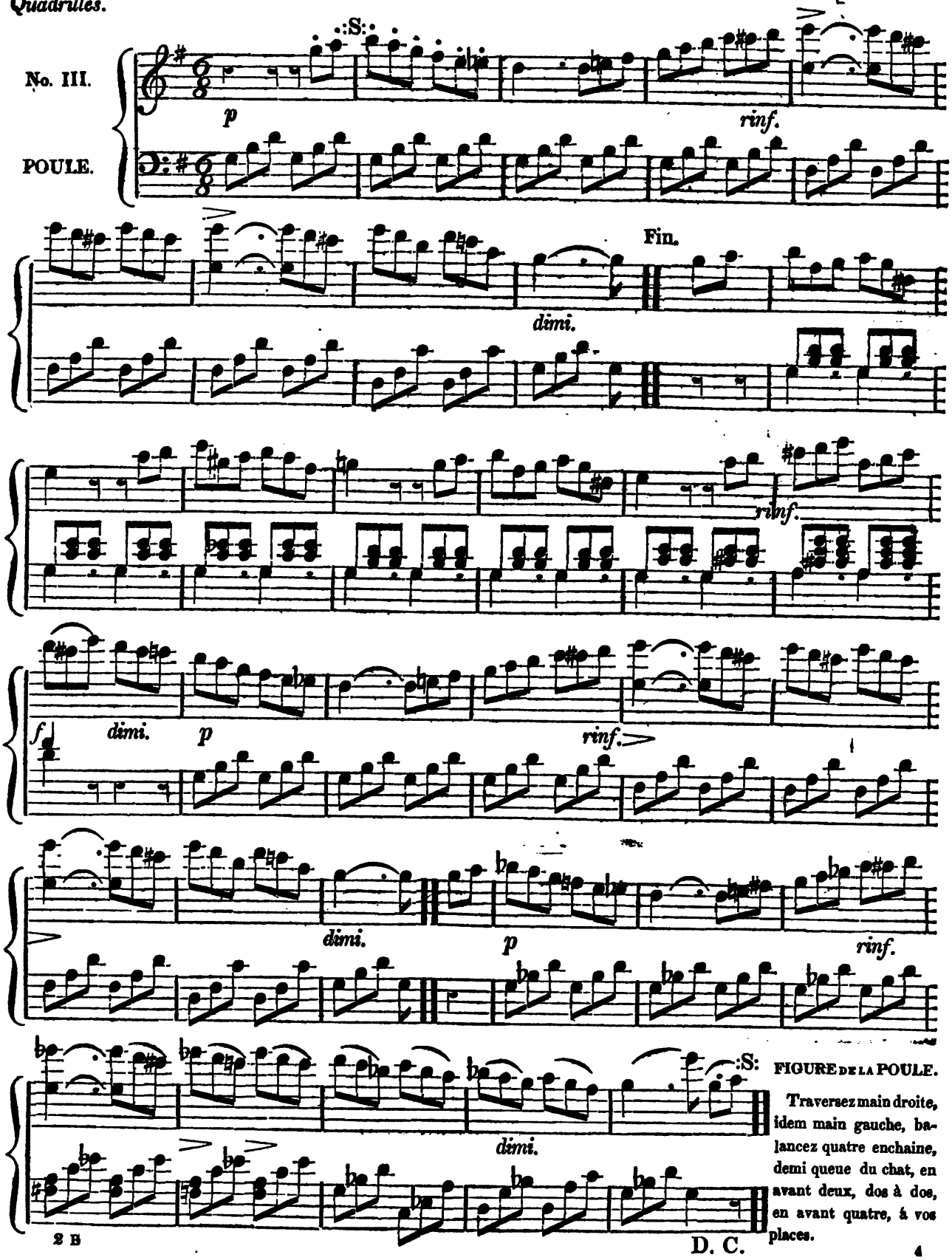


FIGURE DE LA POULE.

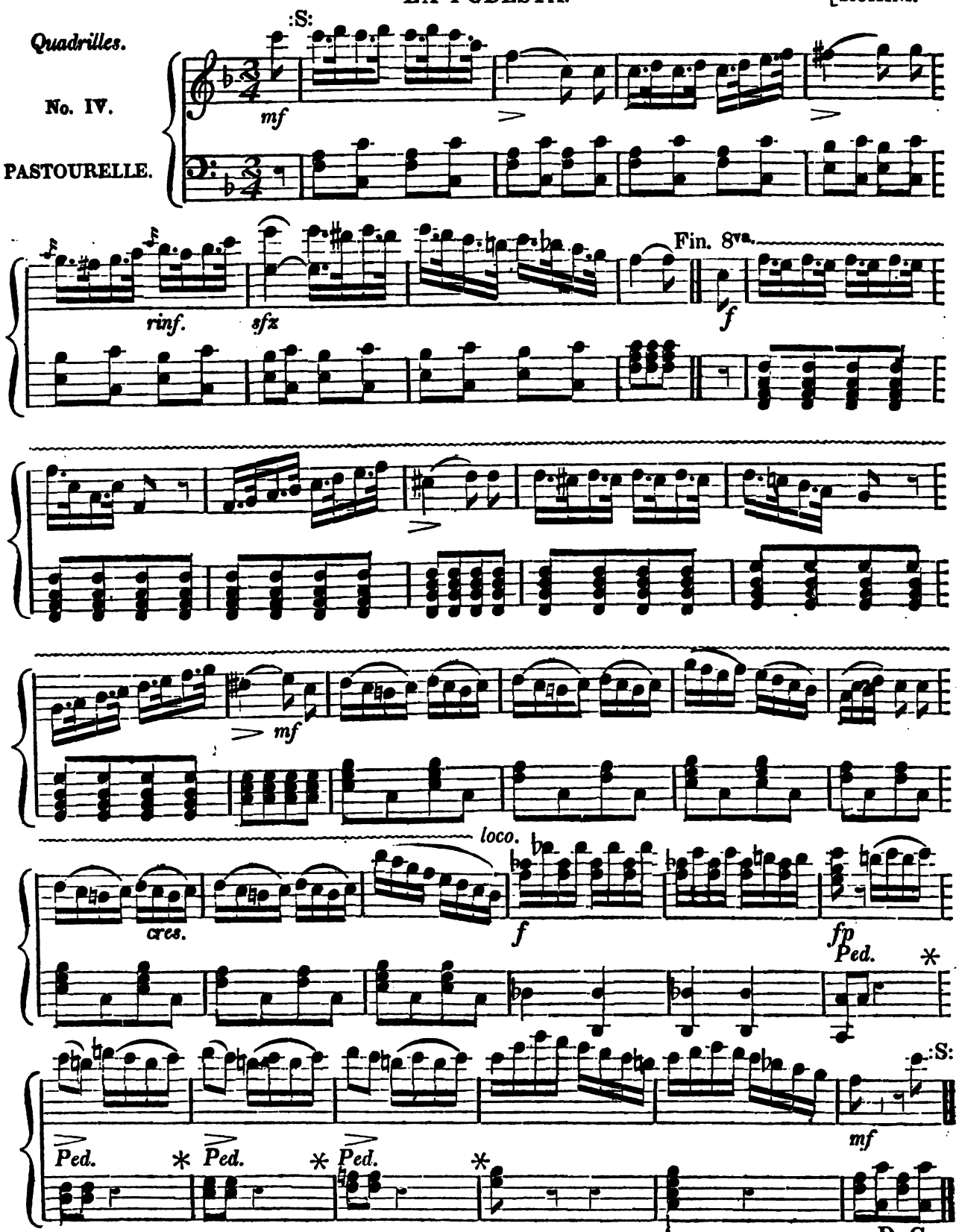
Traversez main droite, idem main gauche, balancez quatre enchaine, demi queue du chat, en avant deux, dos à dos, en avant quatre, à vos places.

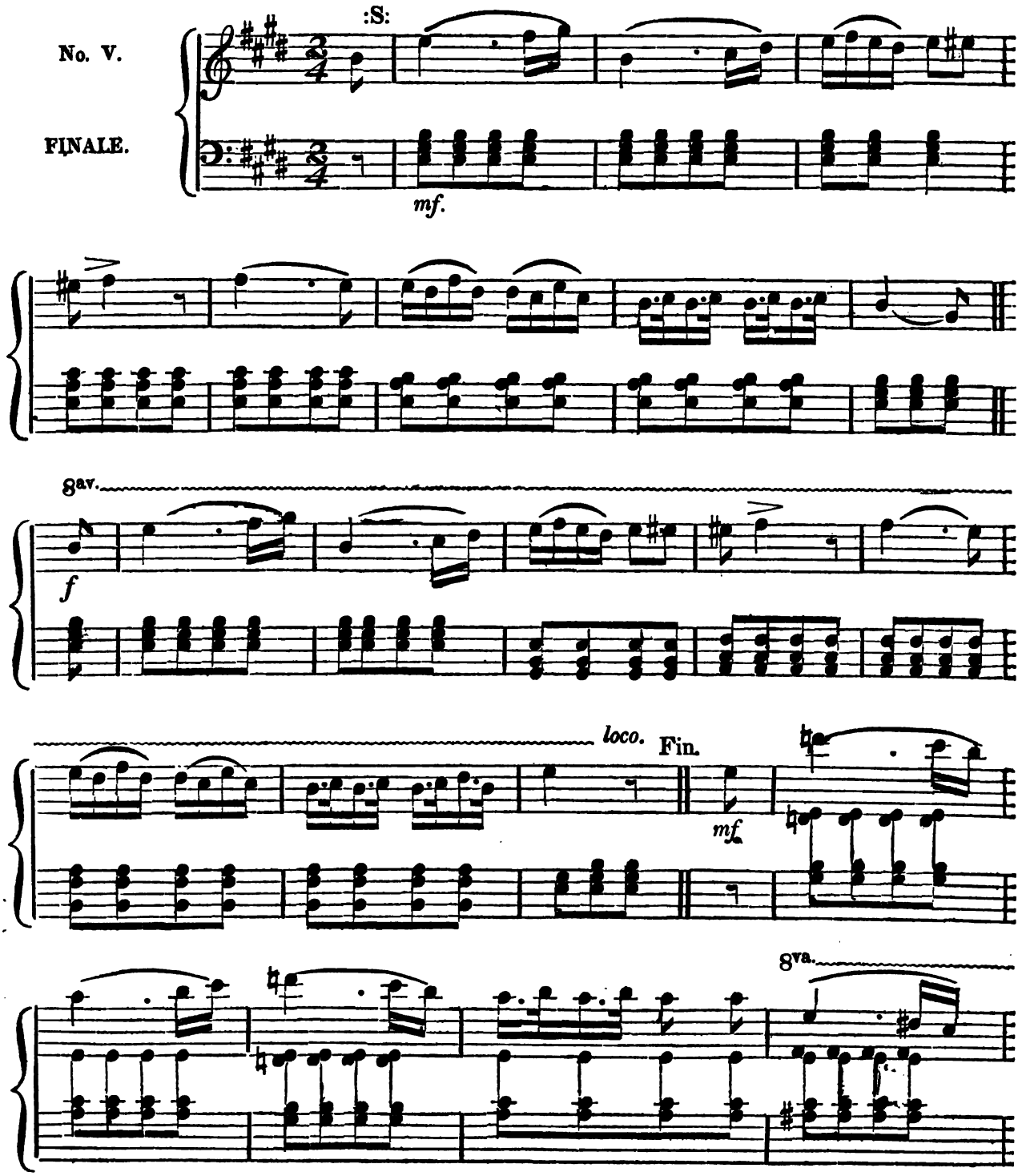
D. C.

Quadrilles.

No. IV.

PASTOURELLE.

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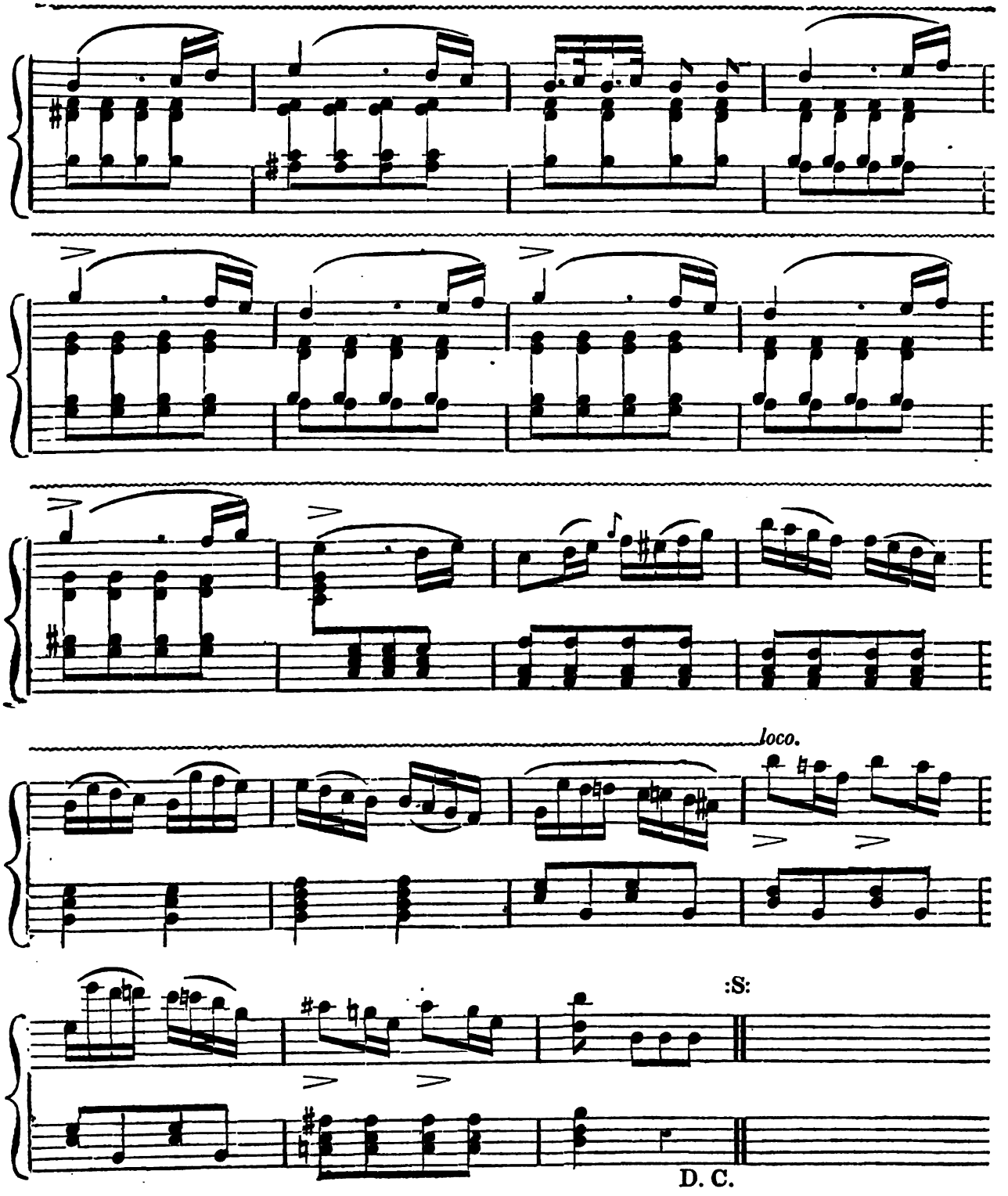


FIGURE.

Chassez croisez huit, en avant deux traversez, chassez dechassez, a vos places, et le moulinet des dames. Contre partie pour les six autres.

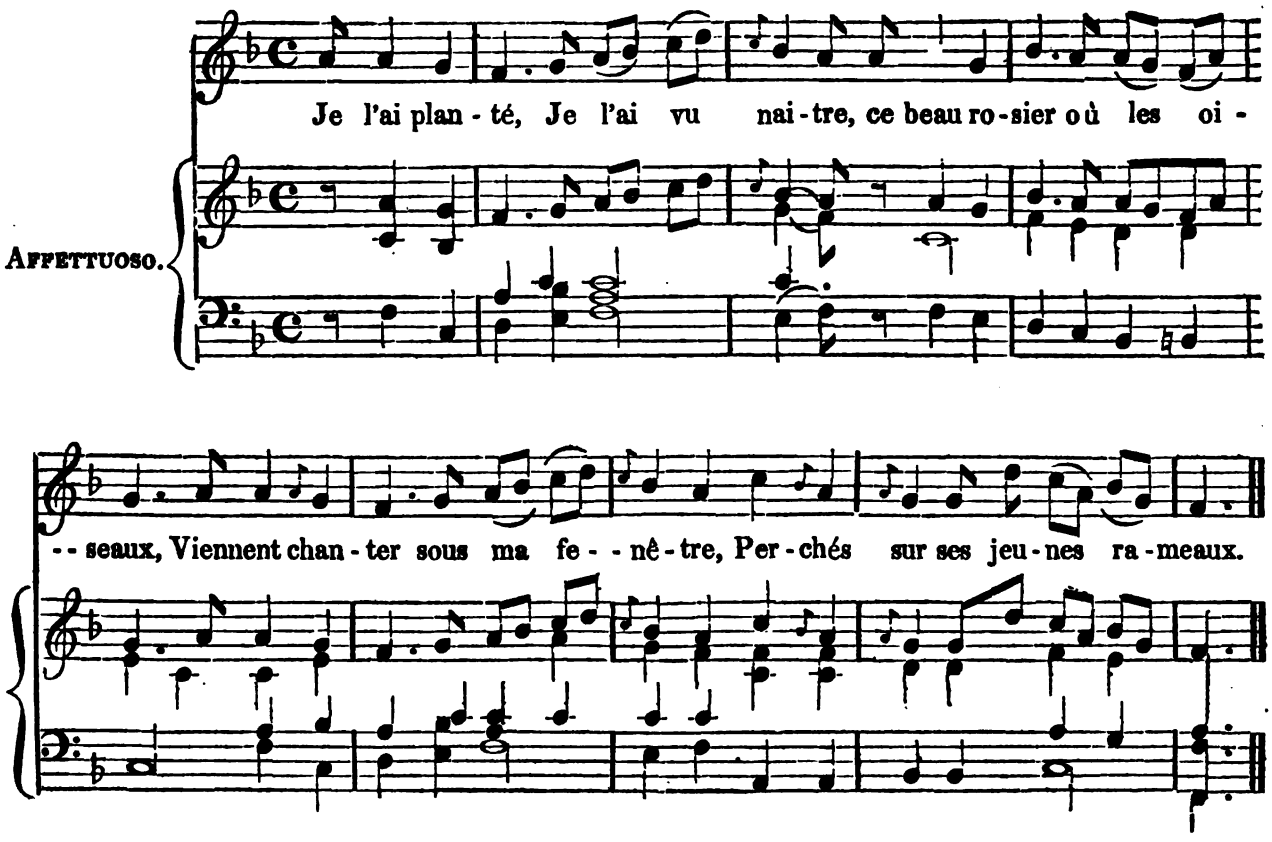
Air,

"*Je l'ai Planté,*"

By JEAN JACQUES ROUSSEAU:

THE WORDS BY M. DE LAIRE,

Translated from the Italian.



II.

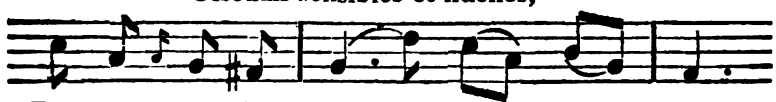
Joyeux oiseaux, troupe amoureuse,
Ah! par pitié, ne chantez pas;
L'amant qui me rendoit heureuse
Est parti pour d'autres climats.

III.

Pour les trésors du nouveau monde,
Il fuit l'amour, brave la mort.
Helas! pourquoi chercher sur l'onde
Le bonheur qu'il trouvoit au port?

IV.

Vous passagères hirondelles
Qui revenez chaque printems,
Oiseaux sensibles et fidelles,



A GIGUE,

Or DANCE MOVEMENT, in the old Style,

For the Piano-Forte;

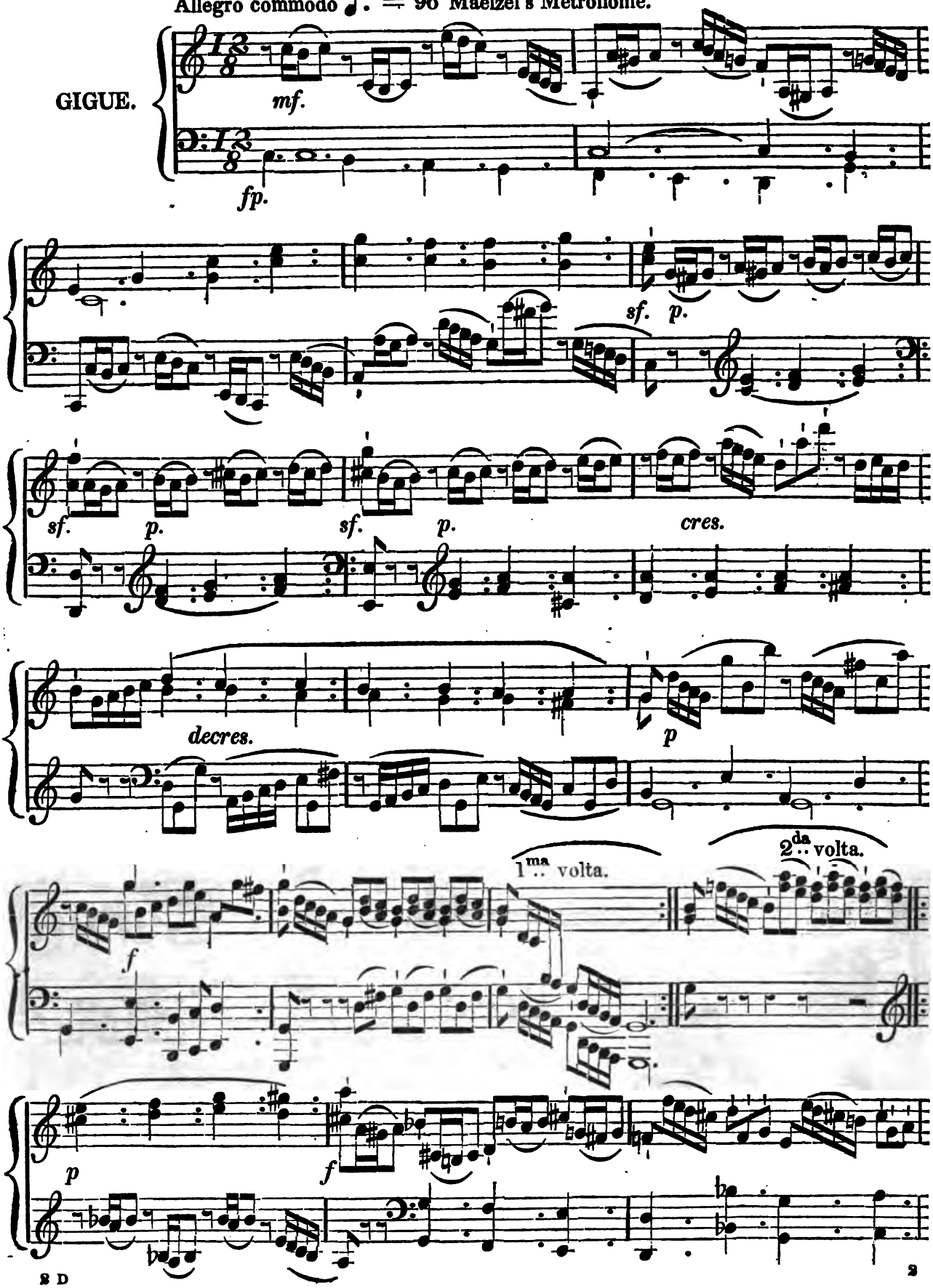
Composed purposely for the Harmonicon,

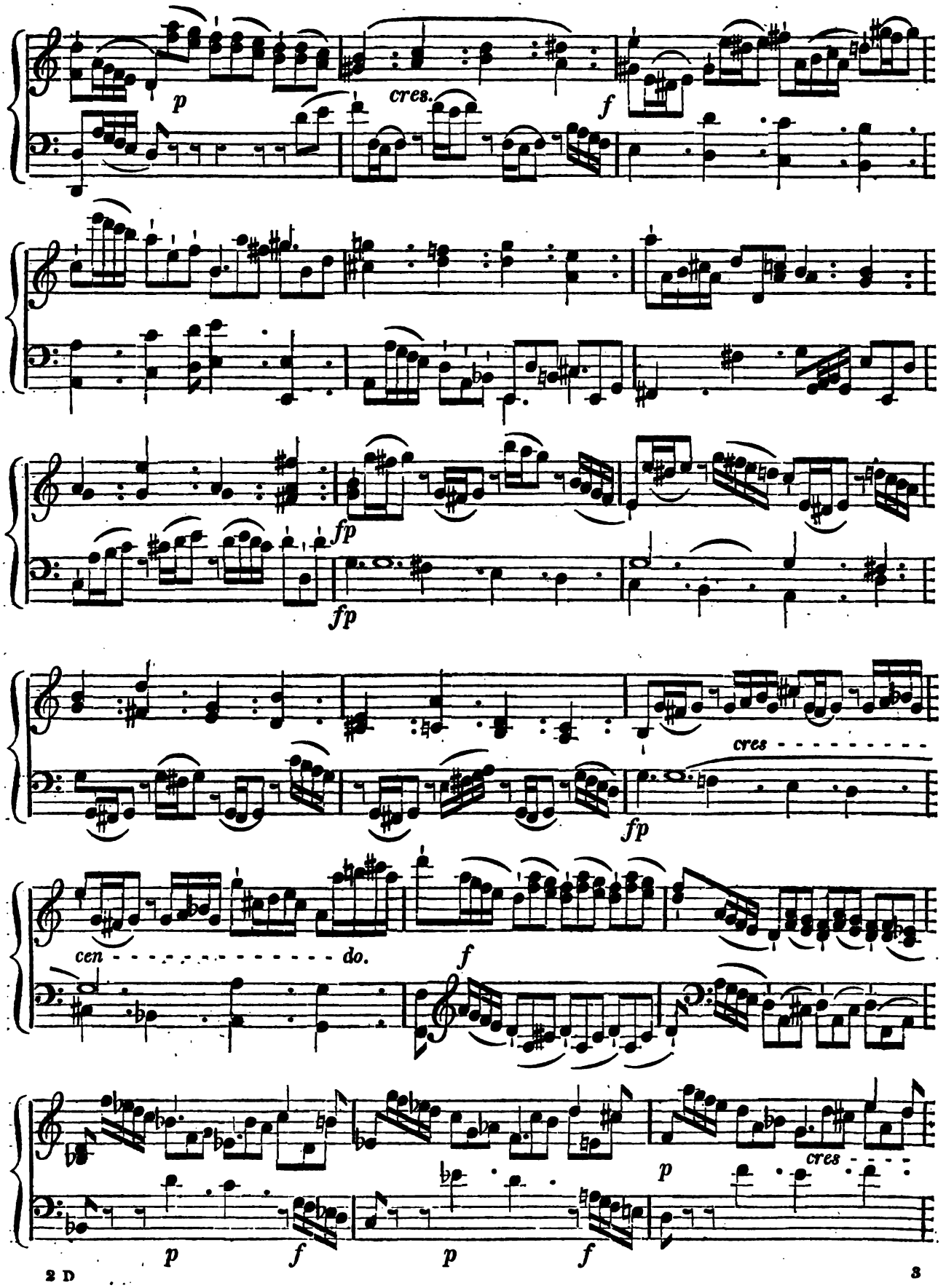
BY

I. MOSCHELES.

Allegro commodo ♩. = 96 Maelzel's Metronome.

GIGUE.

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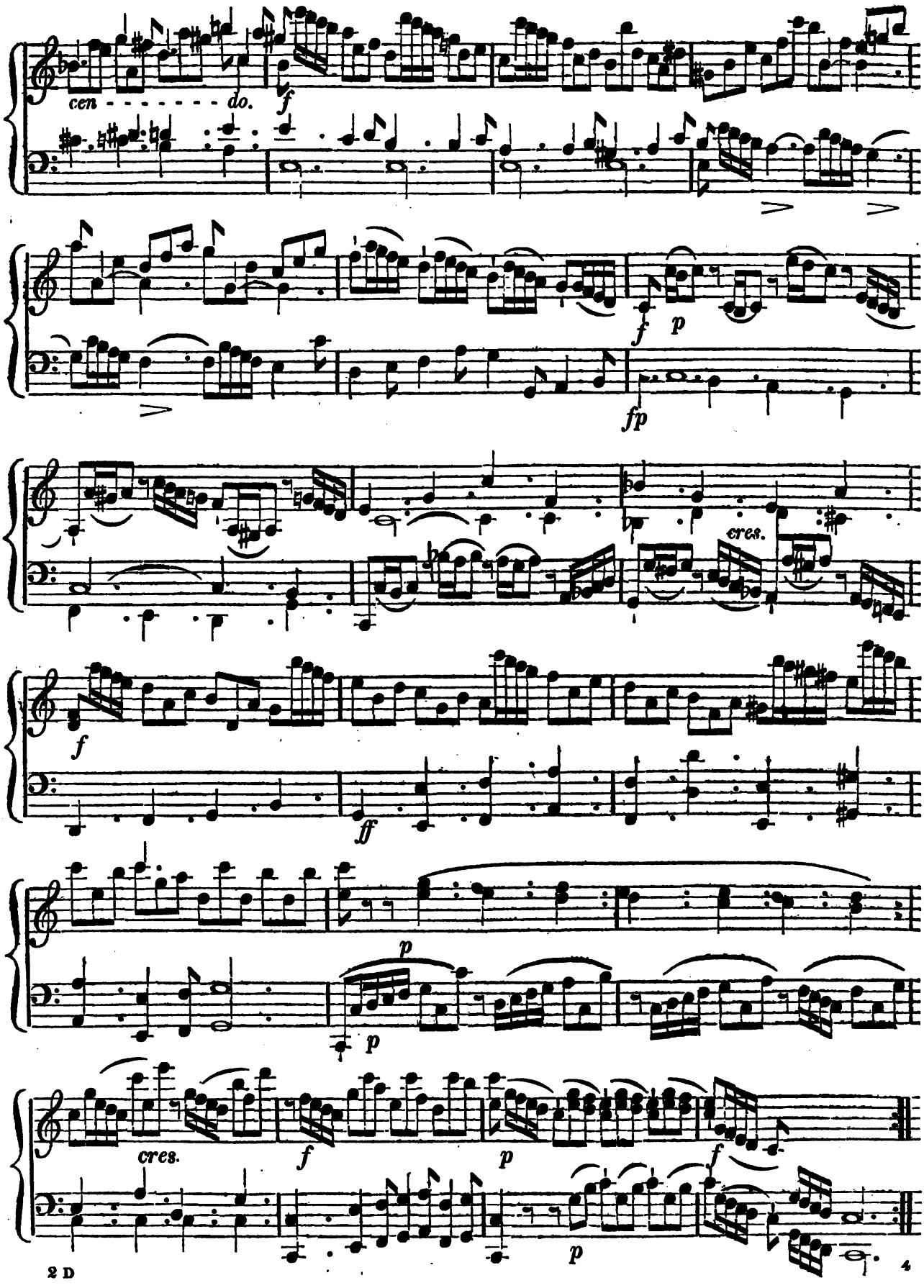
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Rondo,

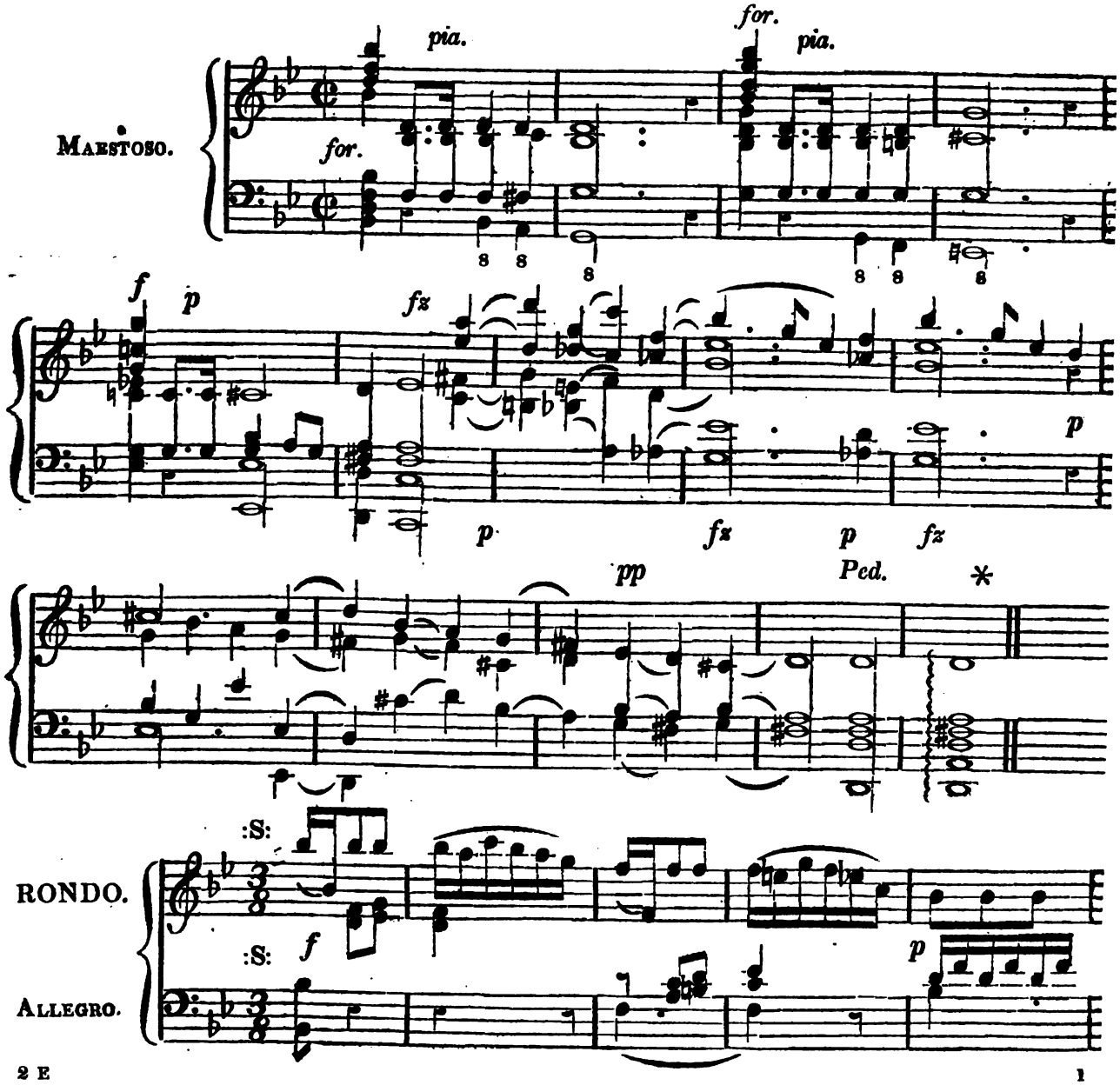
FOR THE PIANO-FORTE,

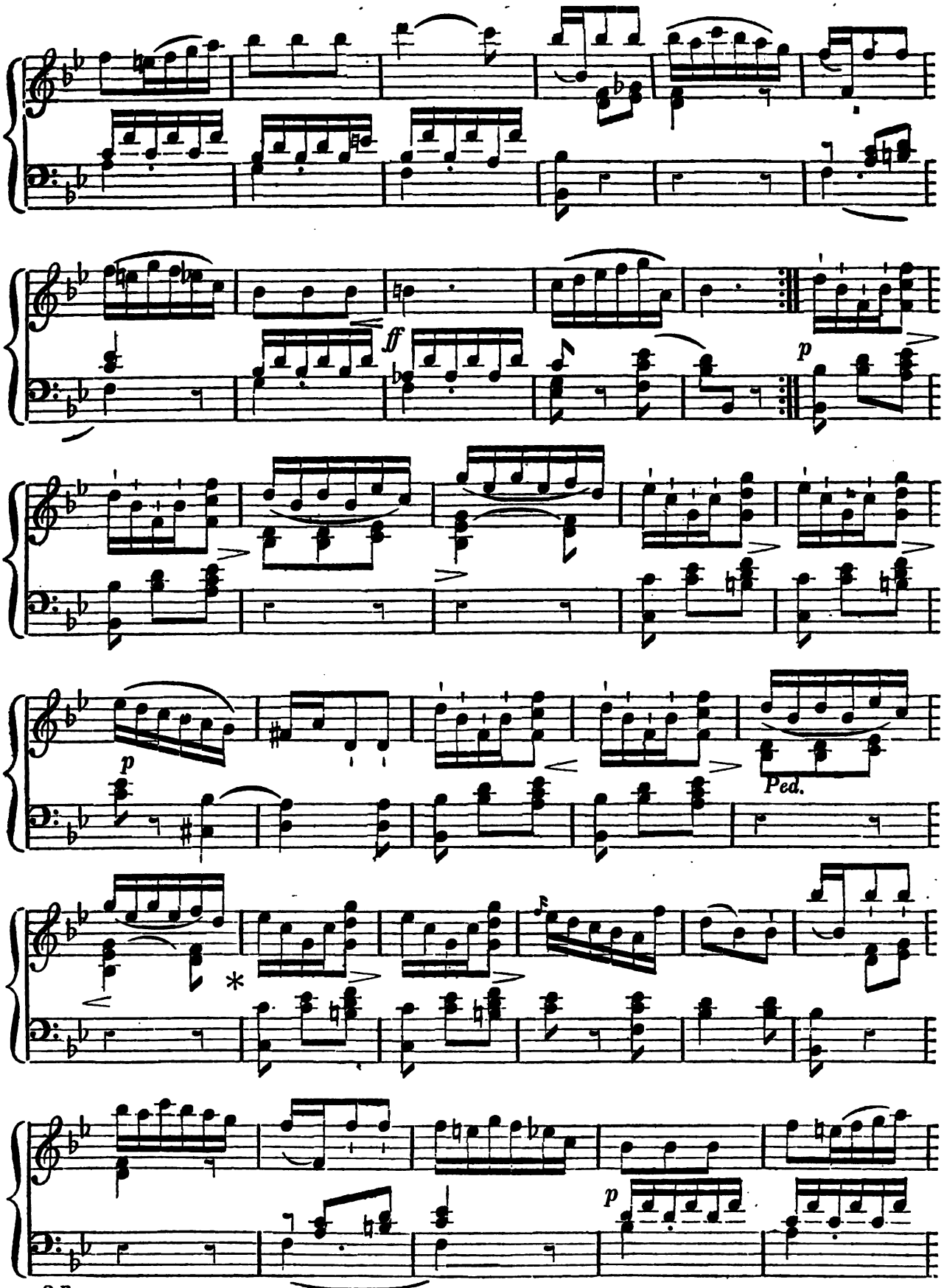
BY

H. RIGEL, (*of Paris*).

TO WHICH IS PREFIXED A NEW SHORT

INTRODUCTION.

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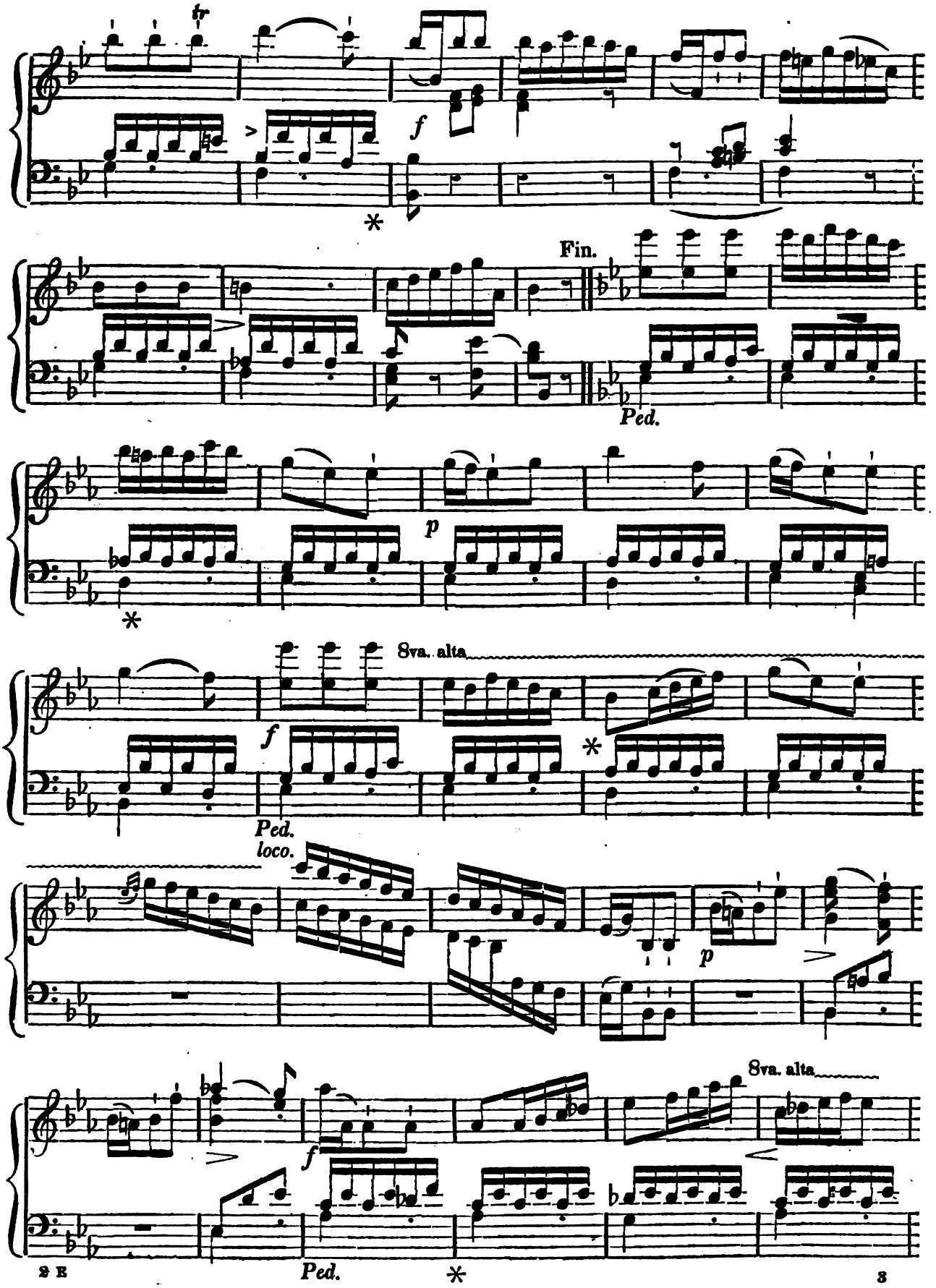
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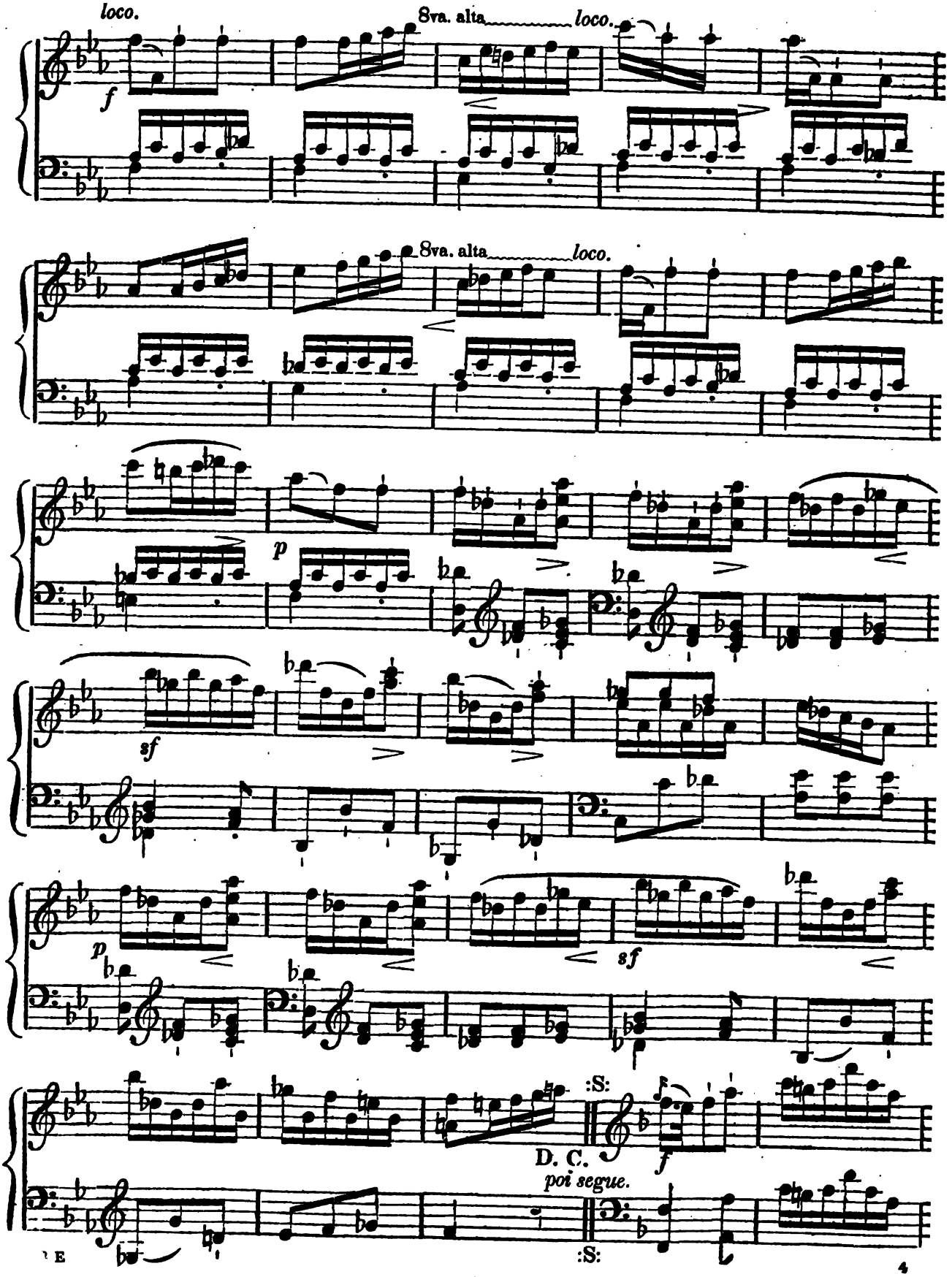
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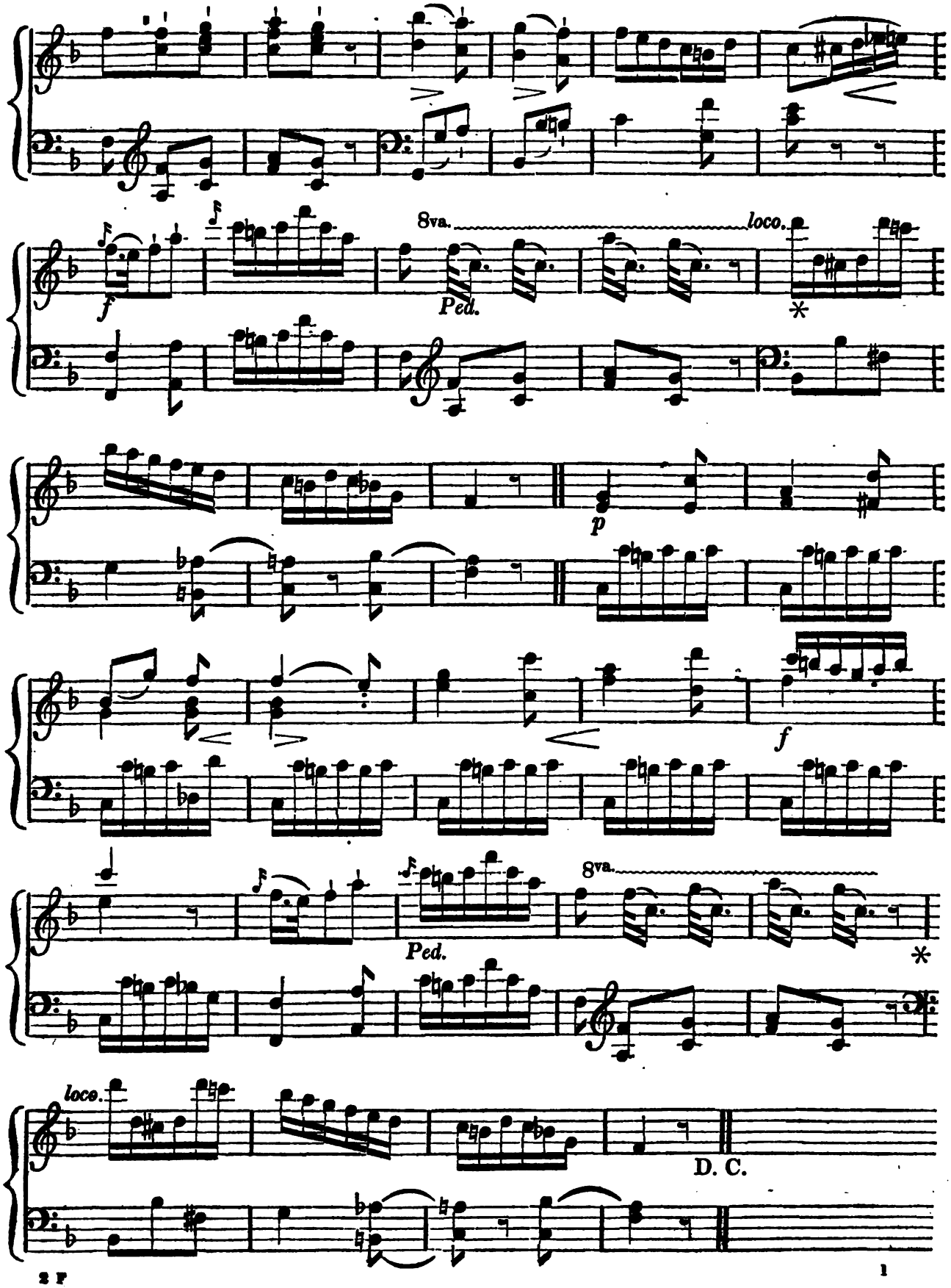
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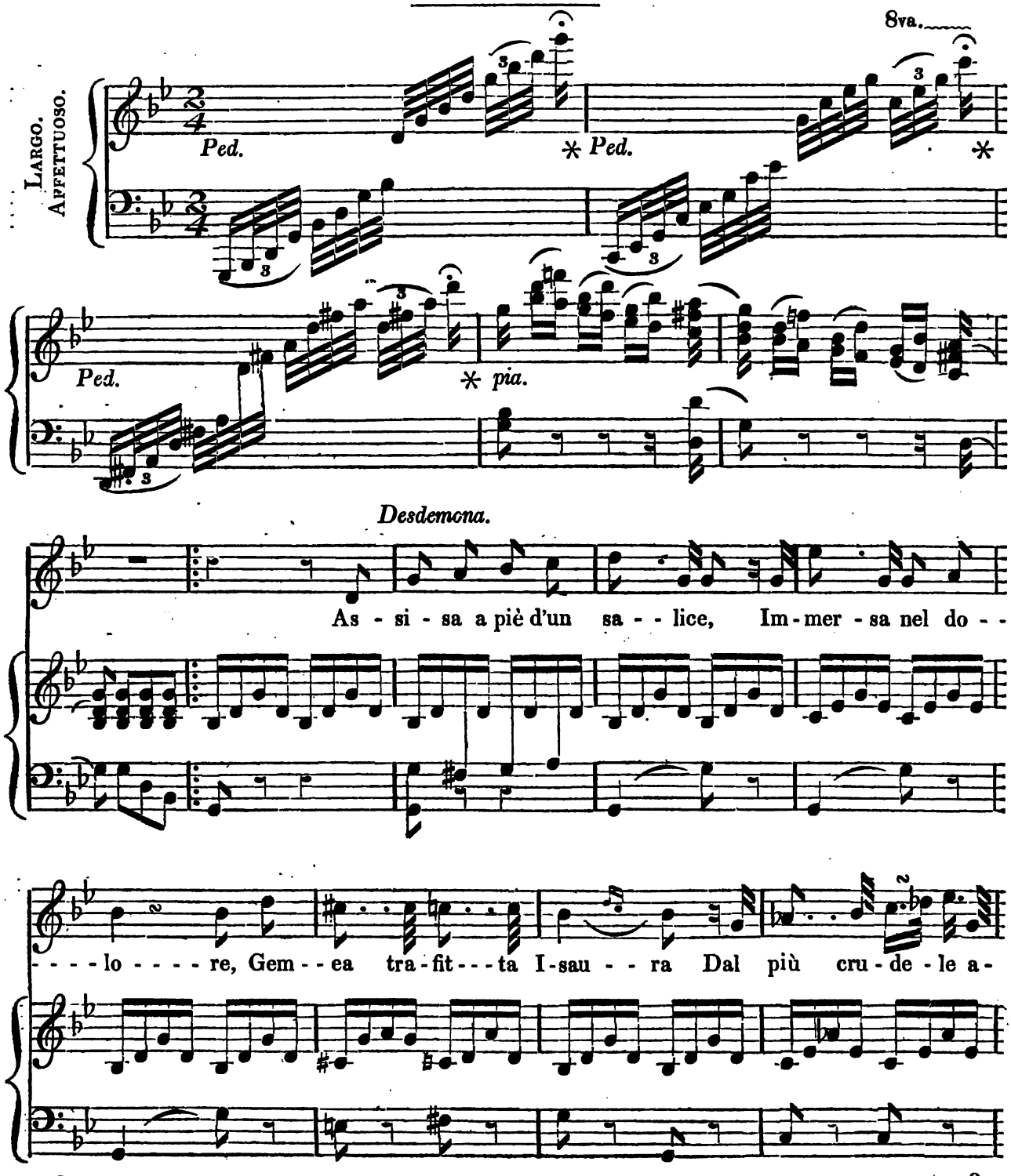
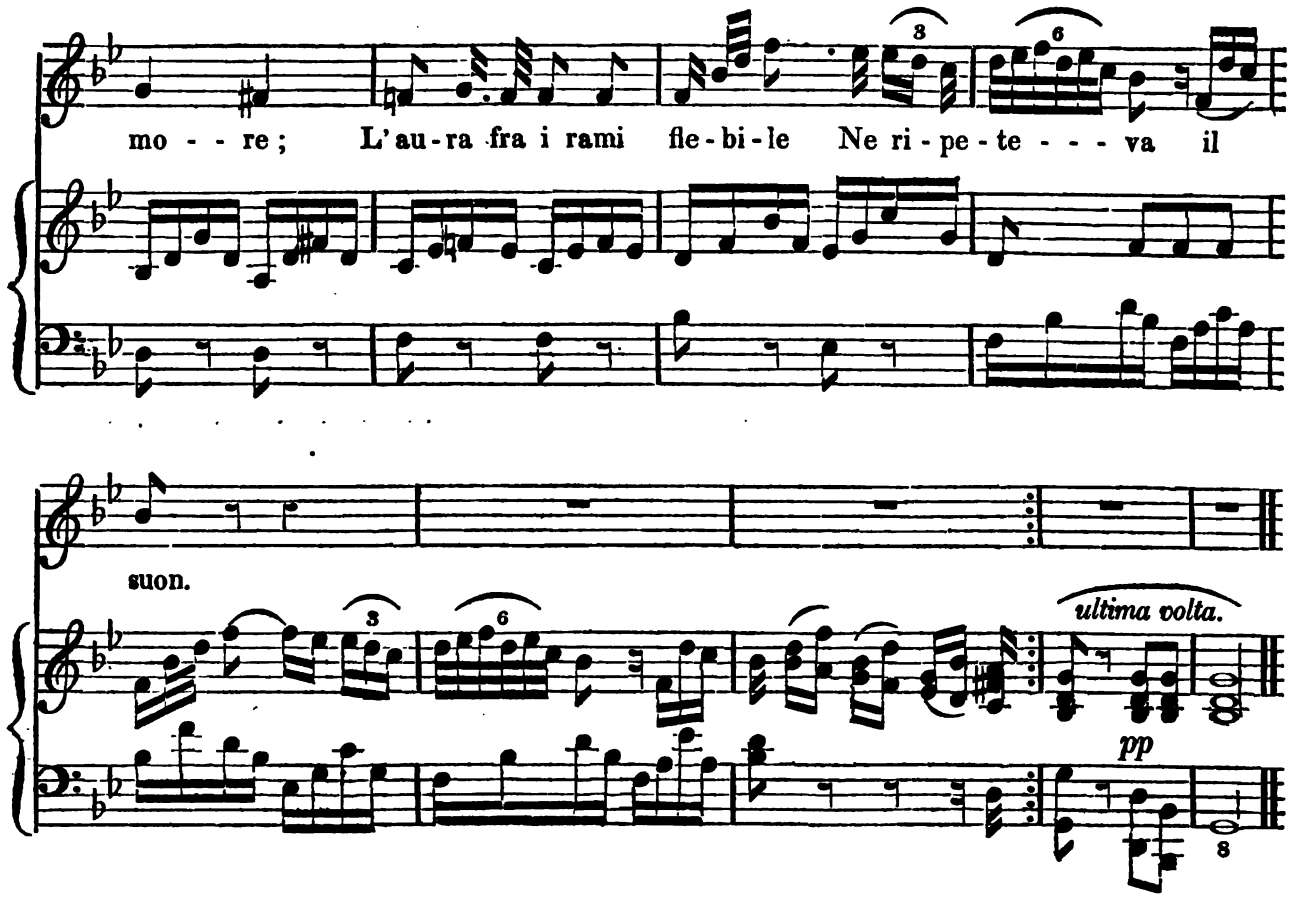
Arietta,

Sung by Madame CAMPORESE,

IN THE LAST SCENE OF THE TRAGIC OPERA OF " OTELLO."

Composed by G. ROSSINI.





(Italian words.)

I.

Assisa a piè d'un salice,
Immersa nel dolore
Gemea trafitta Isaura
Dal più crudele amore;
L'aura fra i rami flebile
Ne ripeteva il suon.

II.

I ruscelletti limpidi
A' caldi suoi sospiri,
Il mormorio mesceano
De' lor diversi giri:
L'aura fra i rami flebile
Ne ripeteva il suon.

III.

Ma stanca alfin di spargere
Mesti sospiri e pianto,
Morì, l'afflitta vergine
Ahi! di quel salce accanto!
Morì——Ahimè, che il pianto
Proseguir non mi fa!

(Literal translation.)

I.

Seated at the foot of a willow,
Immersed in grief,
Complain'd the hapless Isaura,
A prey to relentless love;
The breeze amid the mournful
Boughs repeated the sound.

II.

The lucid rills
Mingled the murmur
Of their passing waves
With her burning sighs:
The breeze amid the mournful
Boughs repeated the sound.

III.

But wearied at length of pouring
Her sighs and laments,
Alas! the afflicted virgin
Breathed her last under that
willow!
She died—Alas, how can I
Continue the melancholy song!

(Versified to suit the metre.)

I.

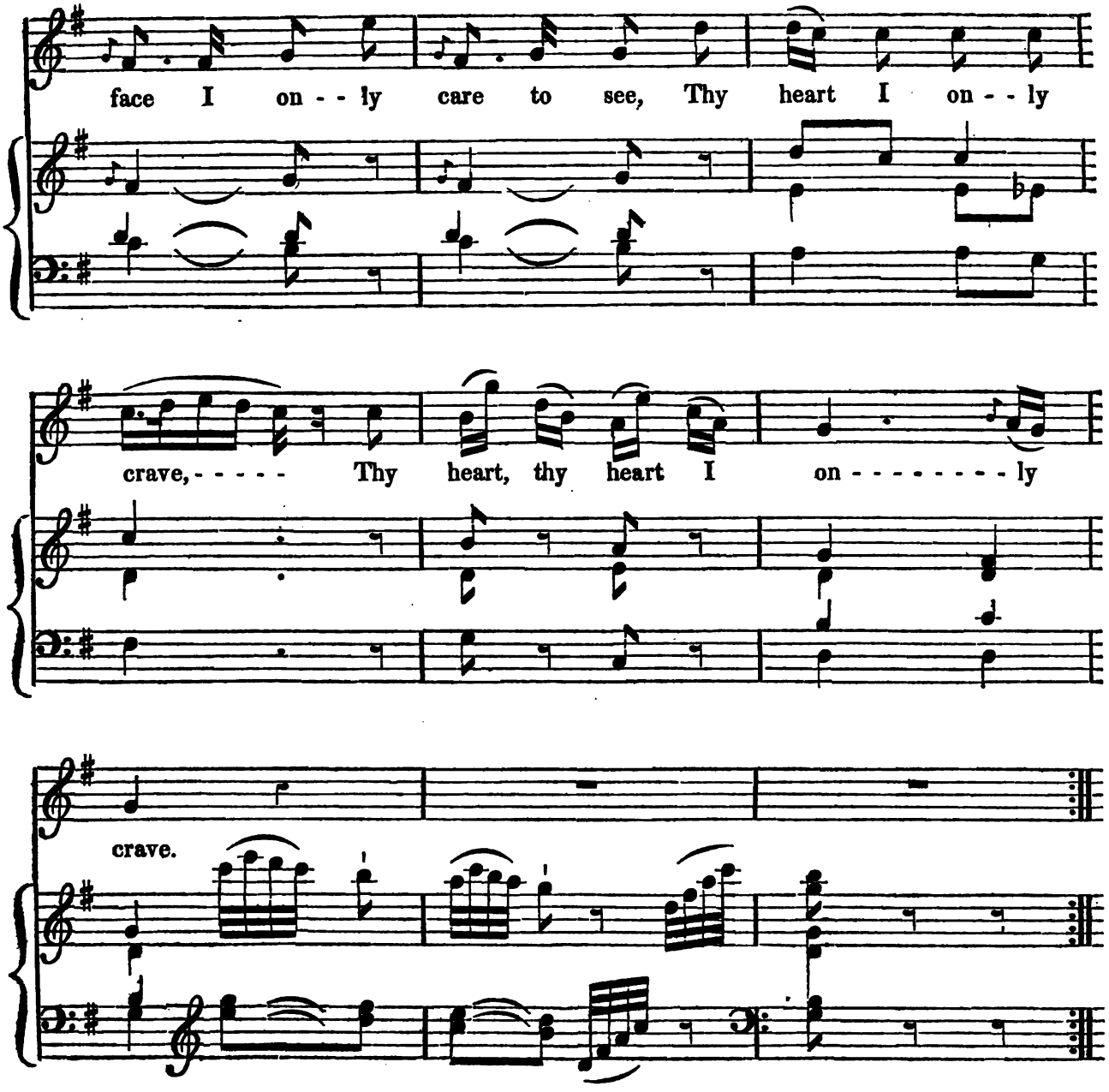
Beneath a drooping willow lay
The sad Isaura wailing,
And pour'd, to cruel love a prey,
Her sorrows unavailing;
The breeze, the mournful boughs among,
Return'd her plaintive song.

II.

The streamlet as it glided by,
Its soften'd murmurs blending,
Commingled with each burning sigh
She from her breast was sending.
The breeze, the mournful boughs among,
Return'd her plaintive song.

III.

At length, exhausted by her grief,
She hush'd her sad complaining;
Death brought th' afflicted maid relief,
From bonds her soul unchaining.
She died—Ah, how can I prolong
The sad and plaintive song!



II.

All that in woman is ador'd,
In thy dear self I find;
For the whole sex can but afford
The handsome and the kind.
Why then should I seek further store,
And still make love anew?
When change itself can give no more,
'Tis easy to be true.

Aria,

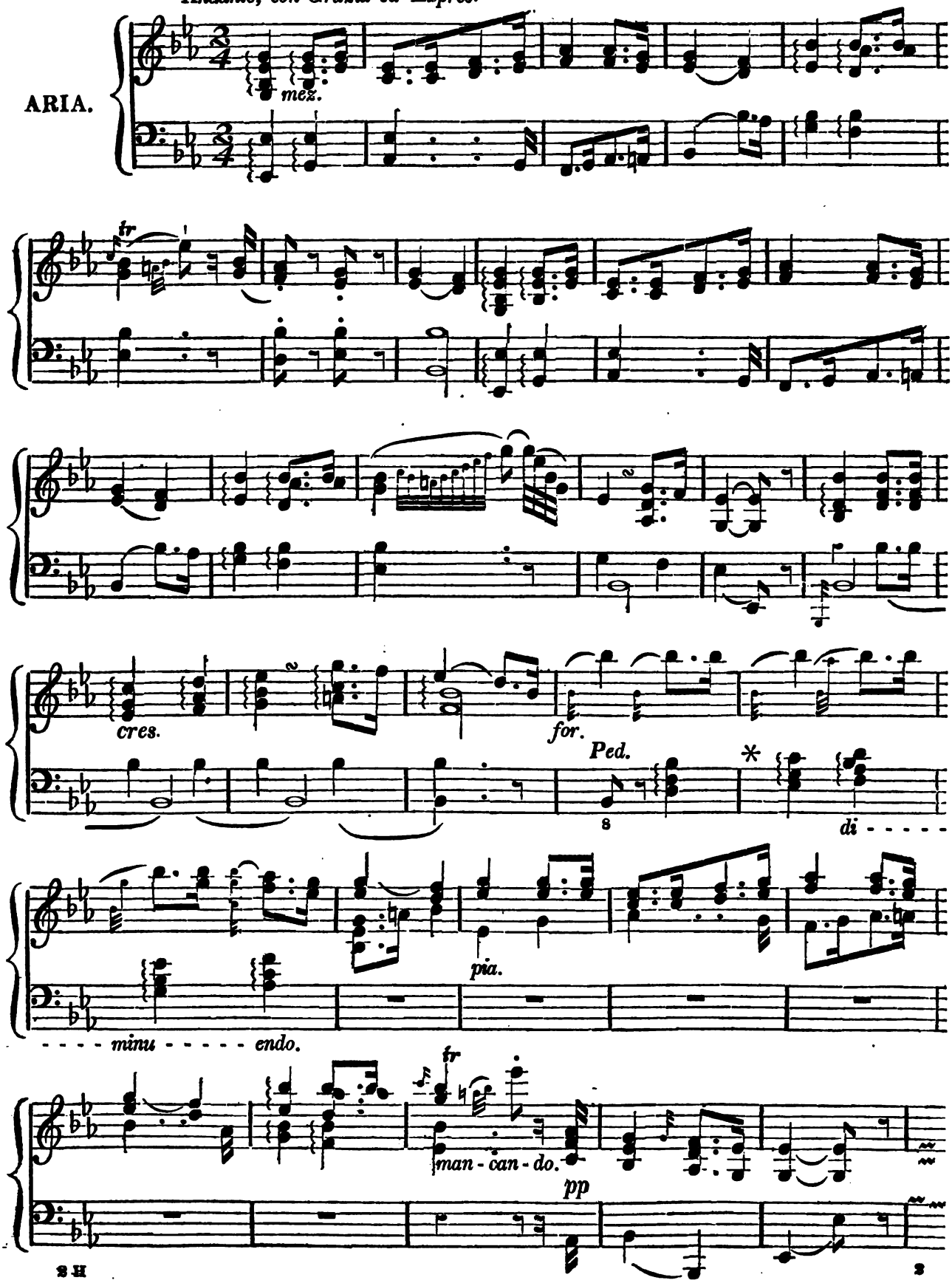
FOR THE PIANO-FORTE,

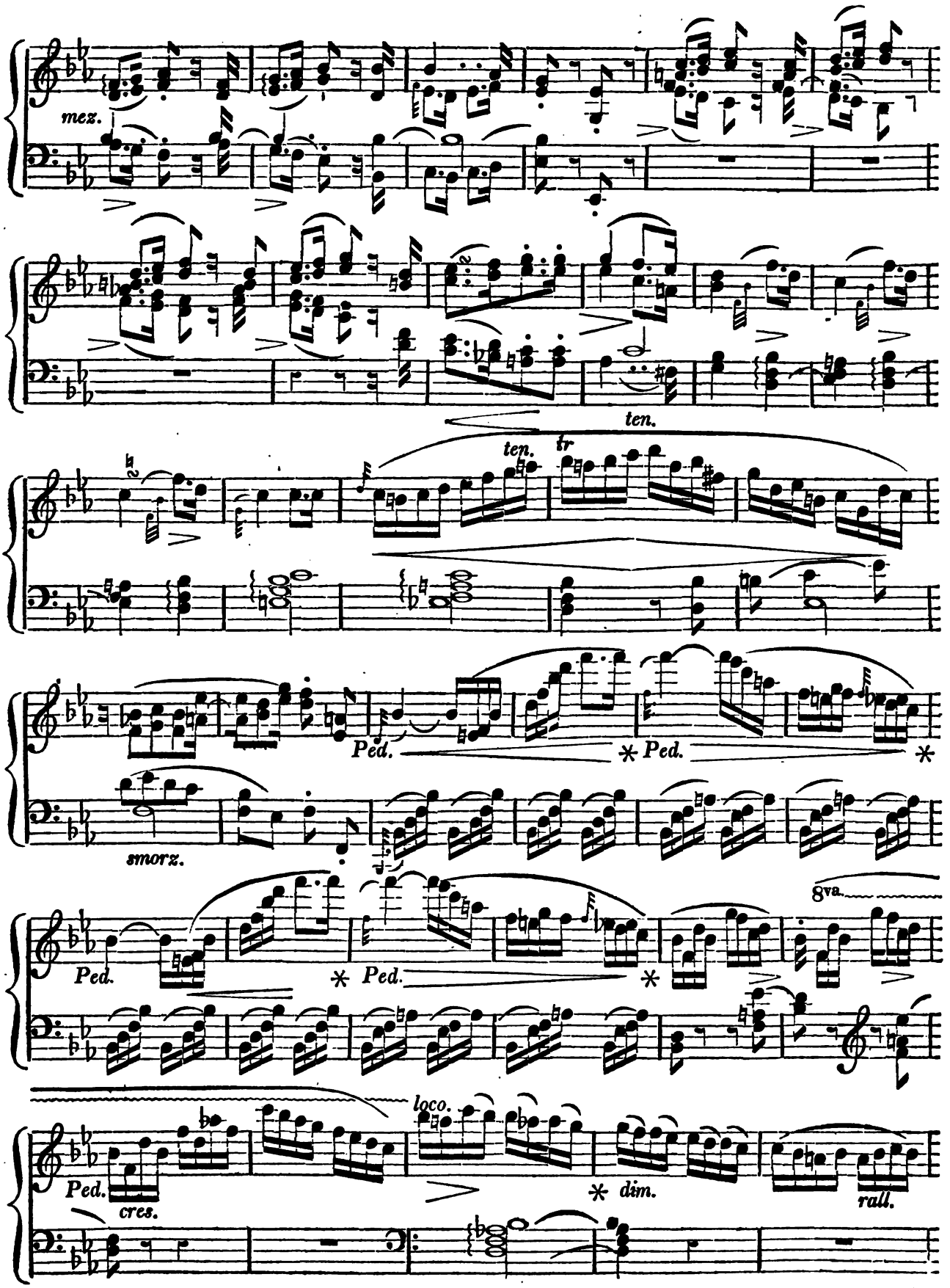
COMPOSED PURPOSELY FOR THIS WORK,

By T. A. RAWLINGS.

Andante, con Grazia ed Expres.

ARIA.

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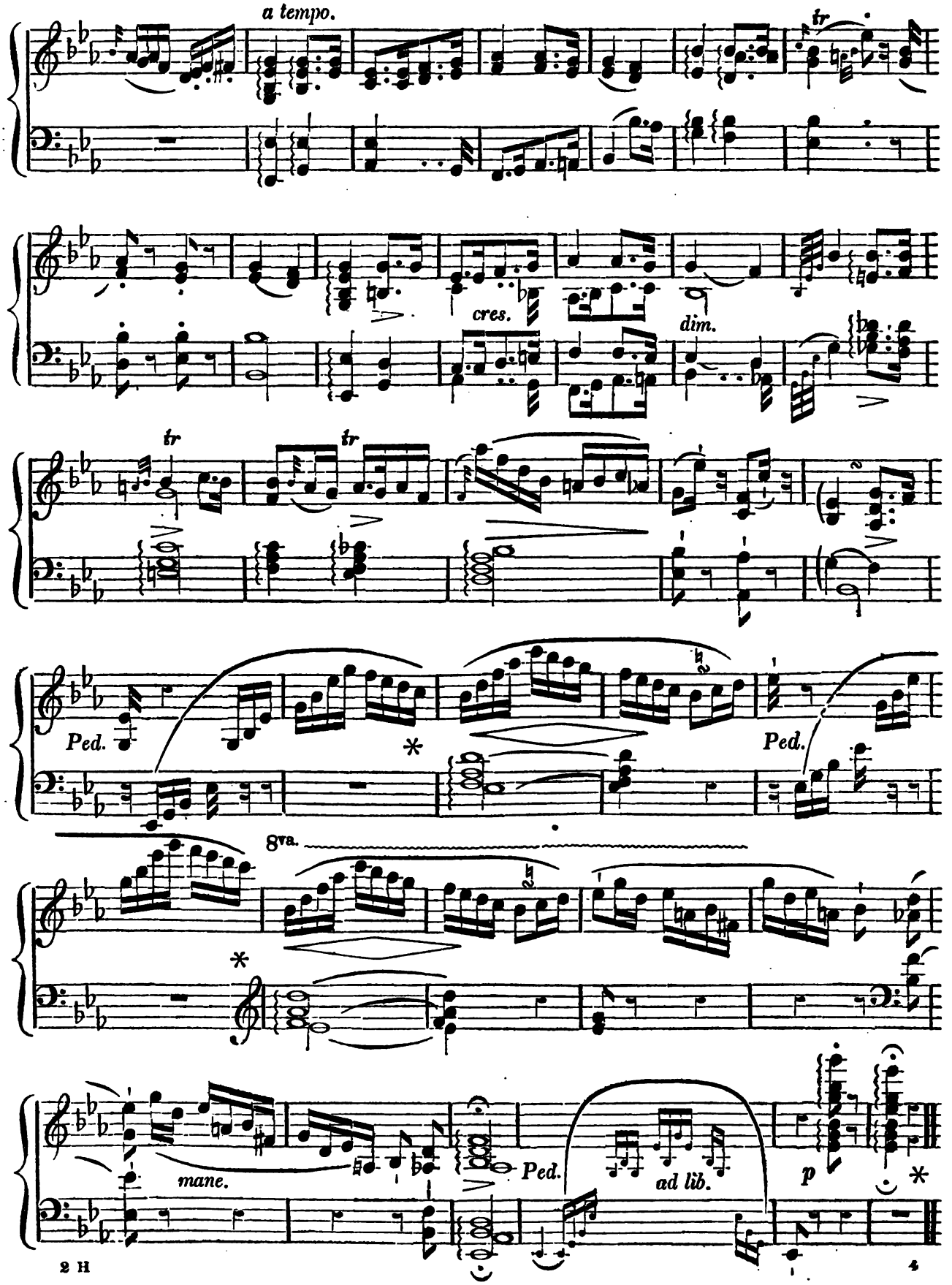
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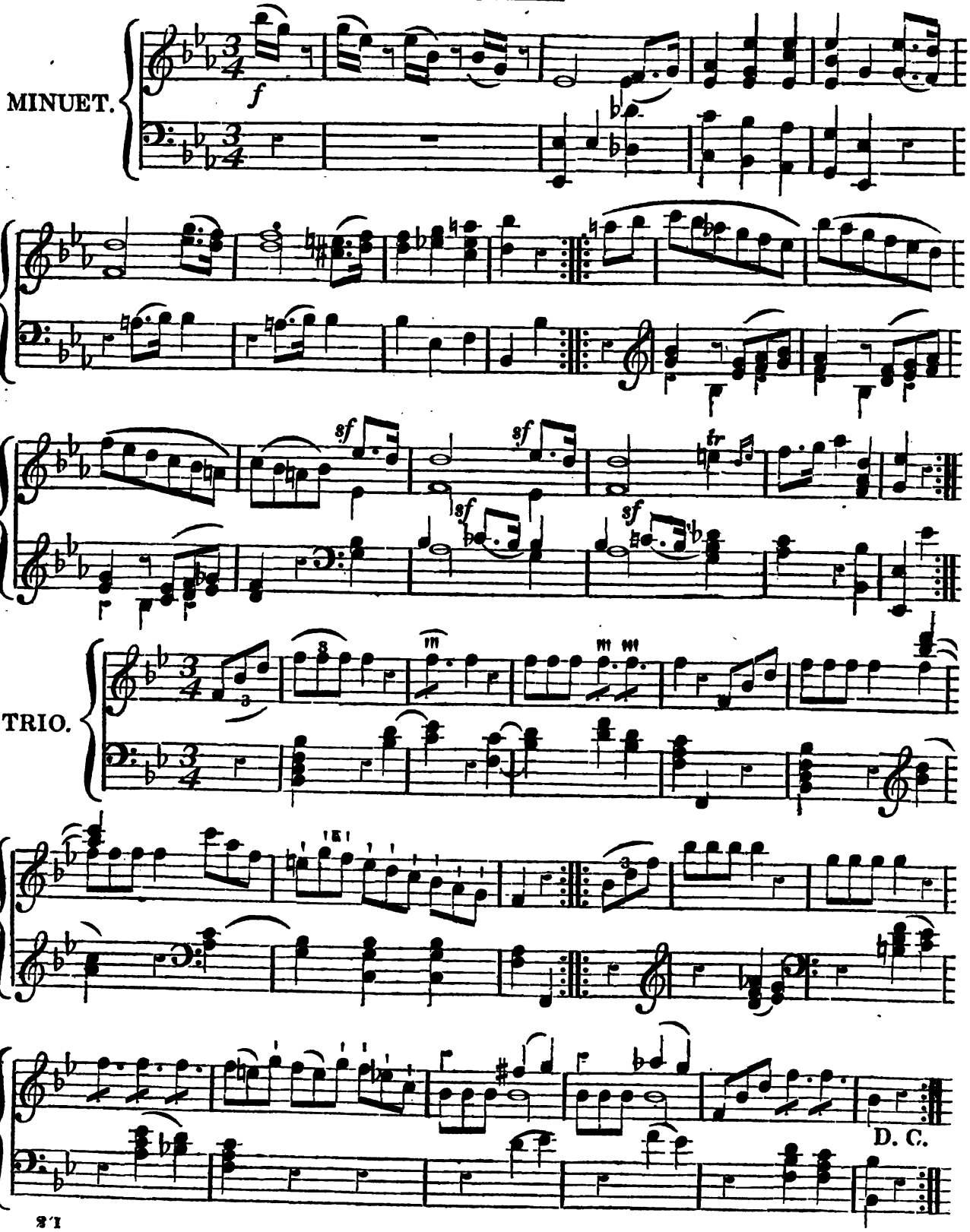
Minuet, By L. van BEETHOVEN.

(To follow the foregoing Aria.)

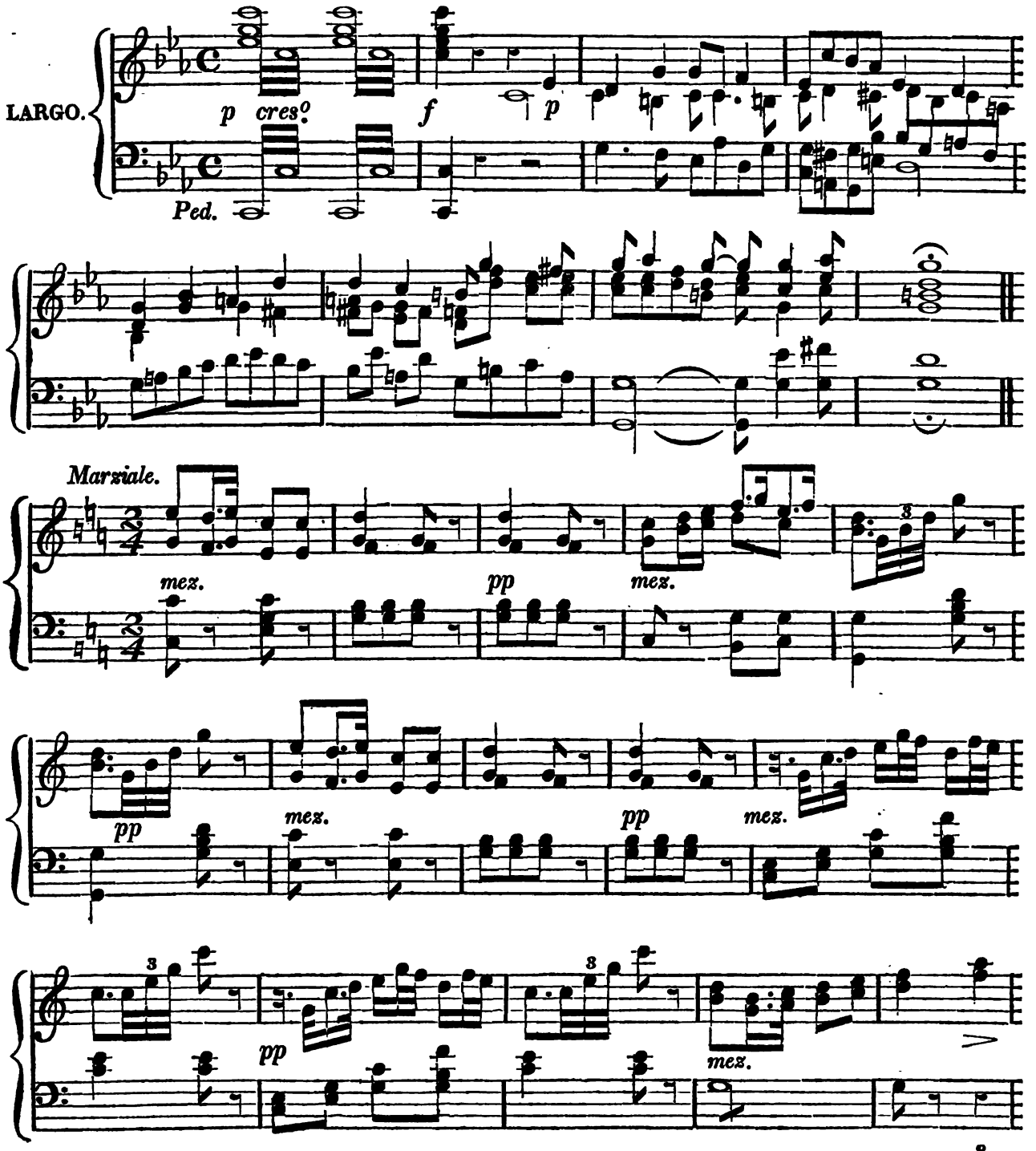


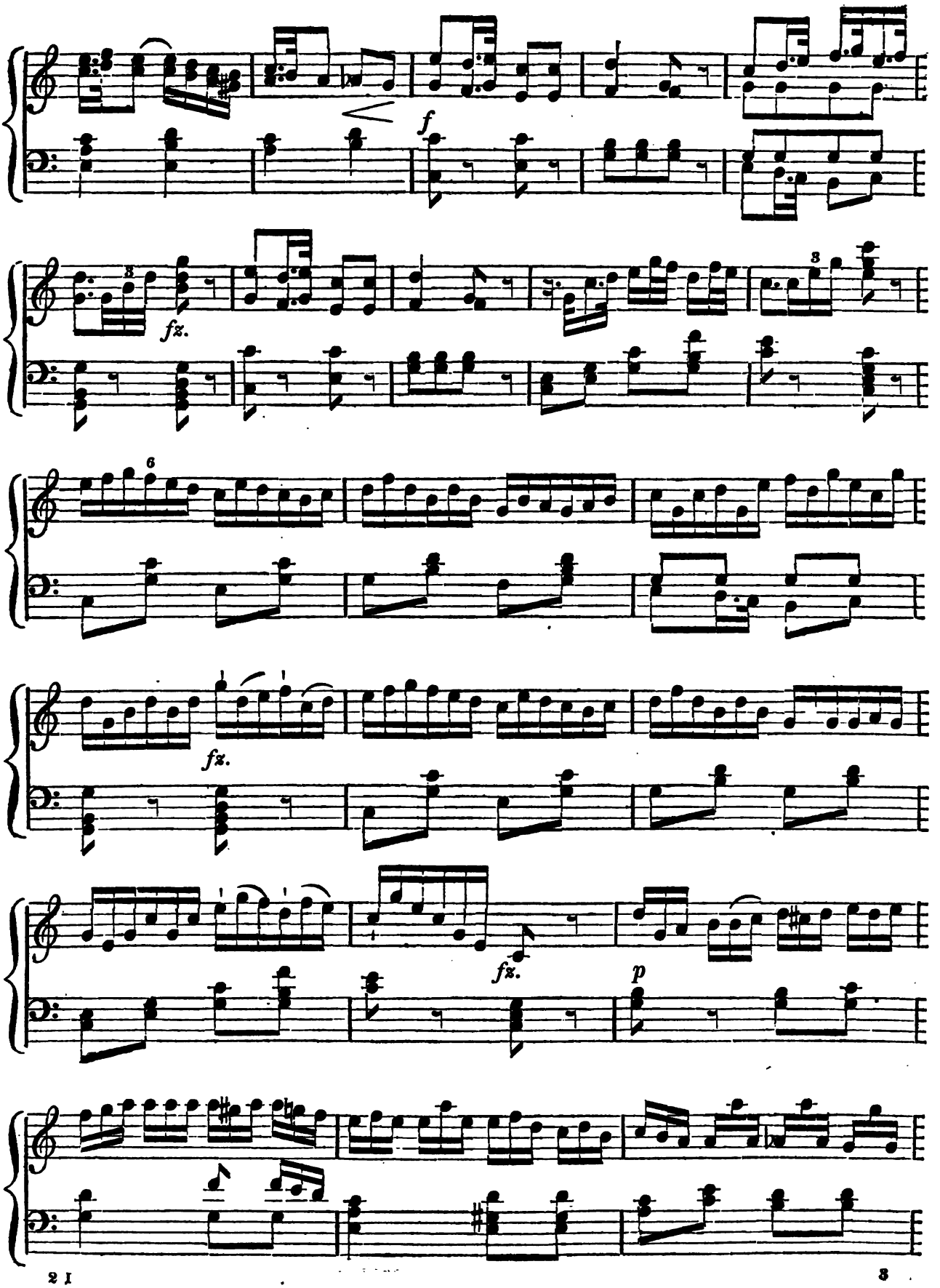
Introduzione

To the Semi-Serious Opera of Ricciardo e Zoraide,

By G. ROSSINI.

ARRANGED FOR THE PIANO-FORTE.




f
fz.
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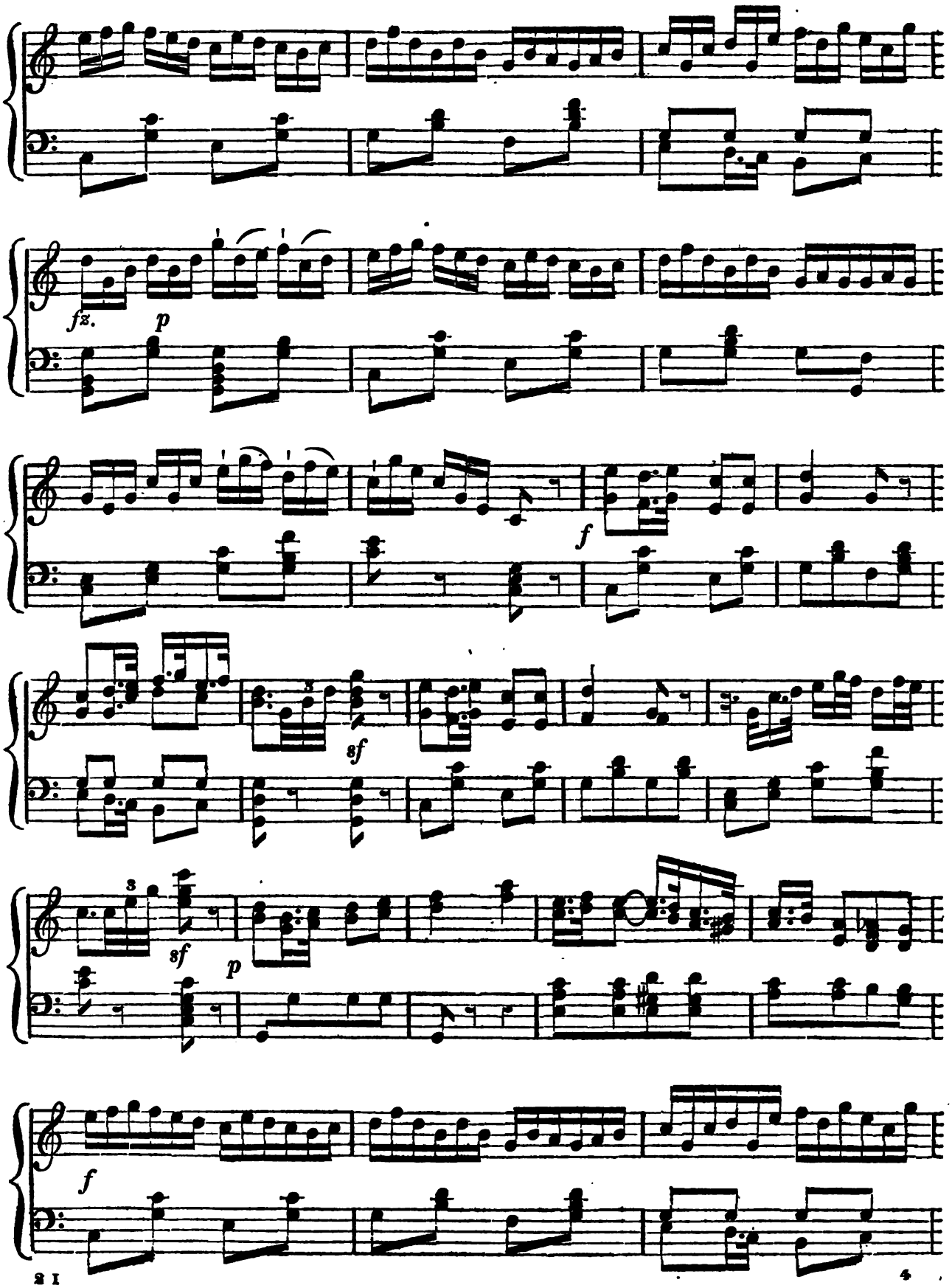
p


fz.
p
f
sf
sf
p
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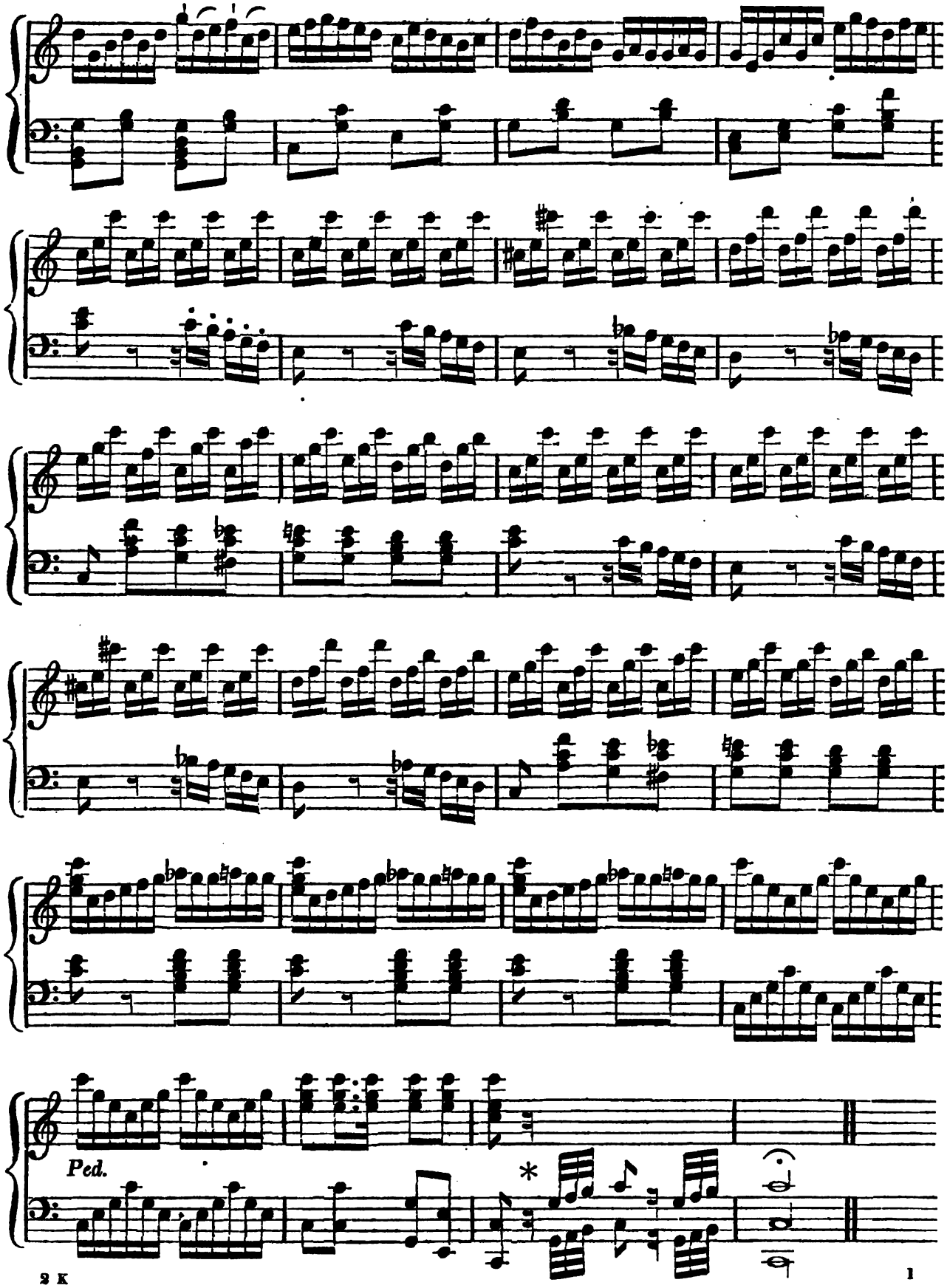
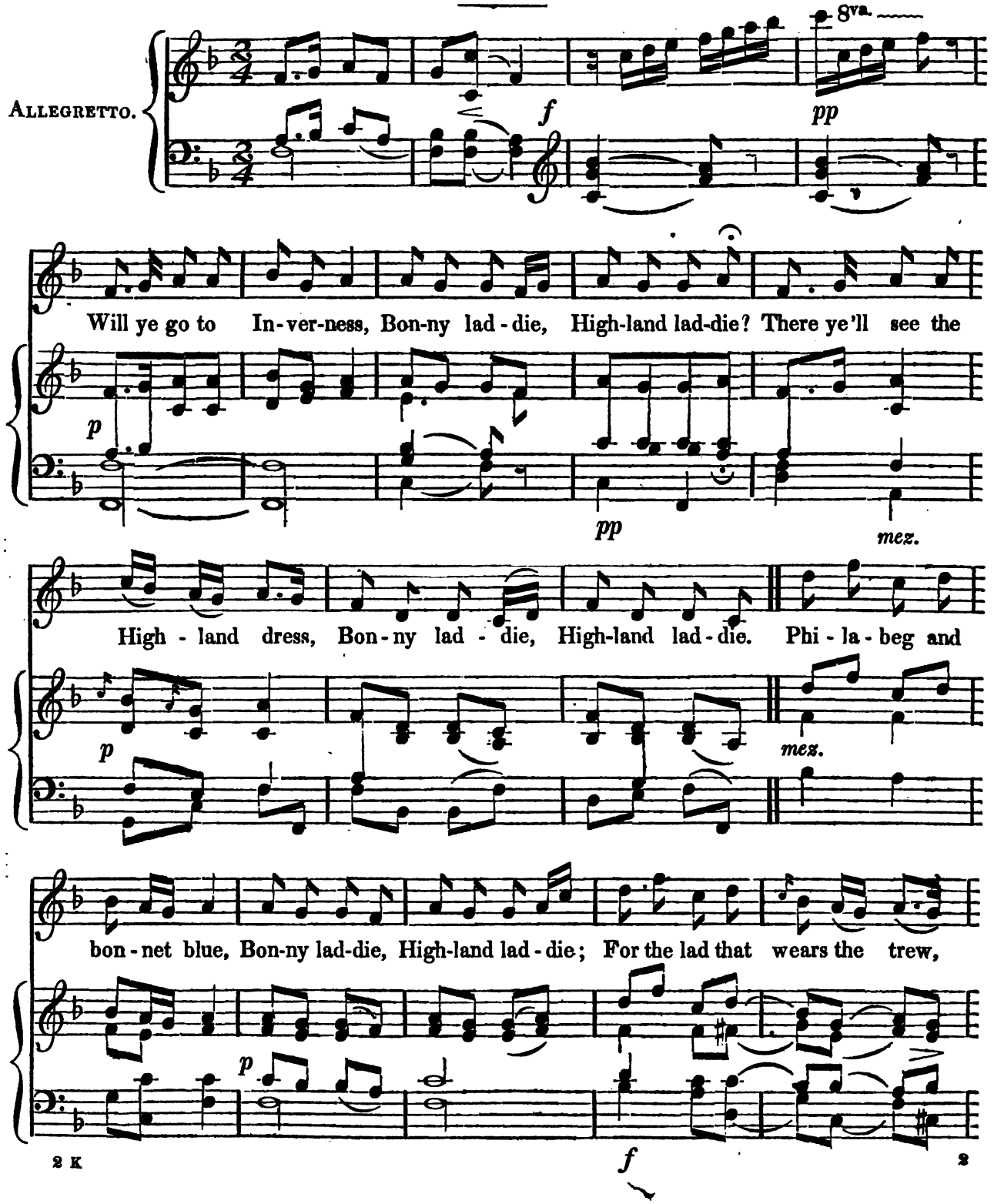

Ped.
*

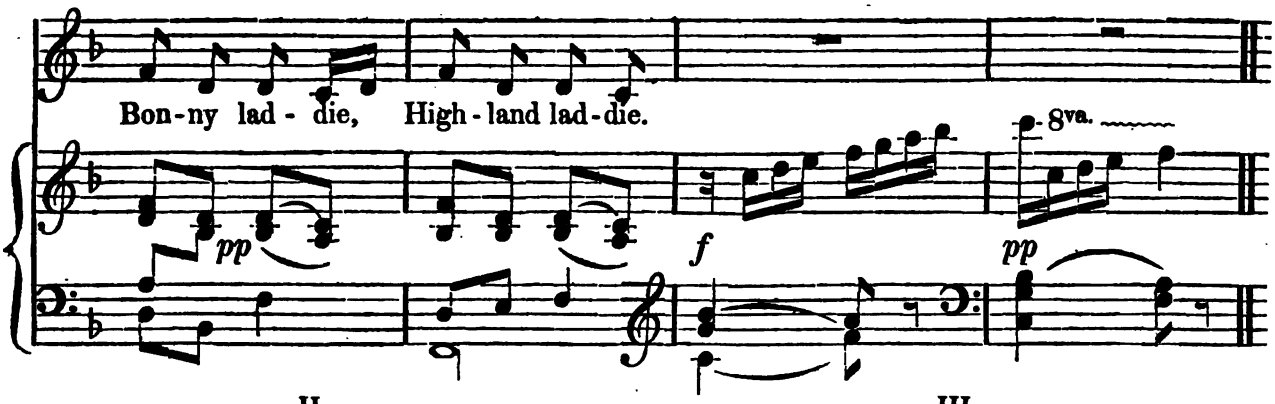
Scottish Song,

Sung by MISS STEPHENS, in the ANTIQUARY, and also in GUY MANNERING.

With a New ACCOMPANIMENT, &c., adapted to it for this Work.

[This is one of those numerous Jacobite Songs that have now lost all political tendency, though they will ever remain as curious memorials of national character. For the first and third stanzas we are indebted to SMITH's *Scottish Minstrel*, and for the second to HOGG's *Jacobite Relics*.]





II.

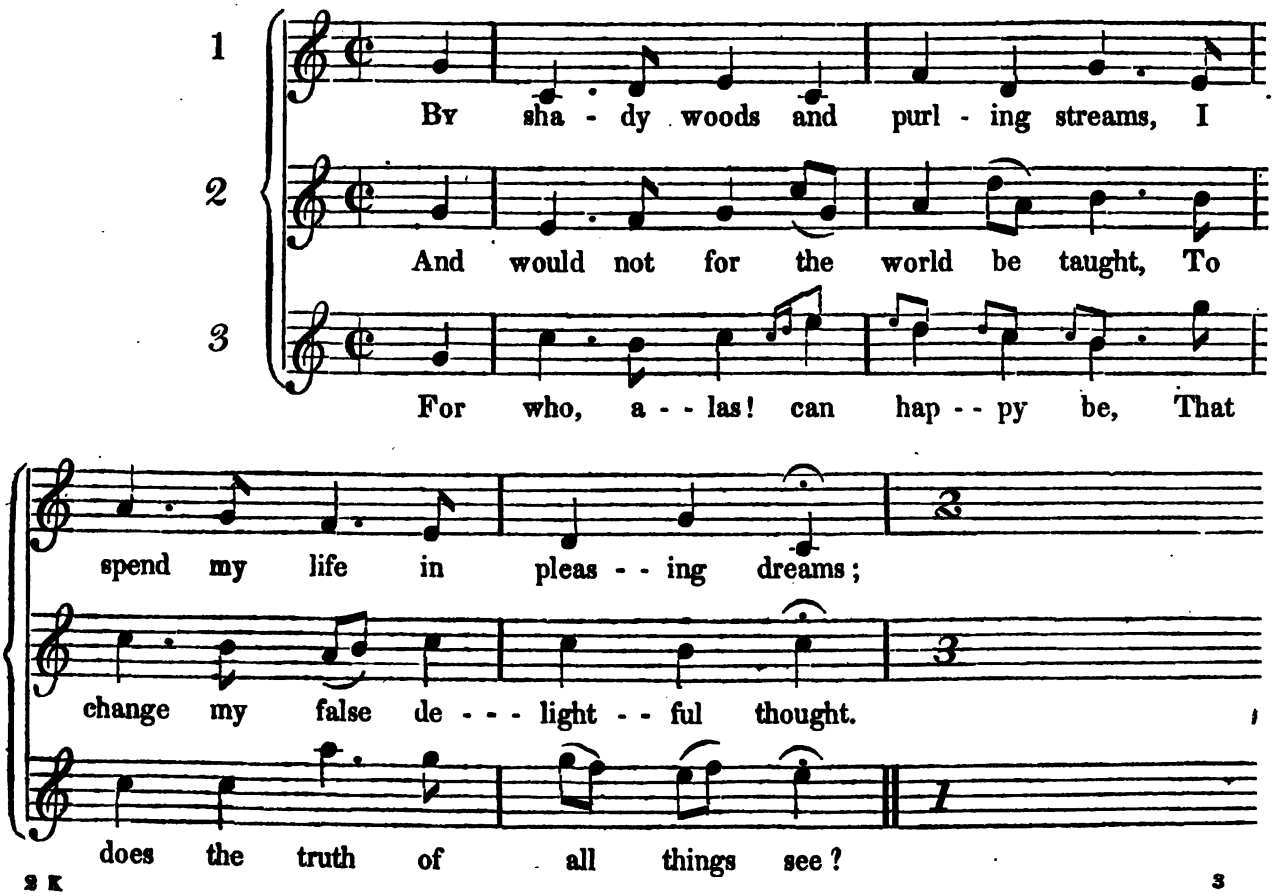
Georgie sits in Charlie's chair,
Bonny laddie, Highland laddie;
De'il tak him gin he sit there,
My bonny laddie, Highland laddie!
Charlie yet shall mount the throne,
Bonny laddie, Highland Laddie;
Weel ye ken it is his own,
My bonny laddie, Highland laddie!

III.

And tho' now our sky may lower,
Bonny laddie, Highland laddie;
It's only like an April shower,
Bonny laddie, Highland laddie;
Time and tide come round to a',
Bonny laddie, Highland laddie;
And upstart pride will get a fa',
Bonny laddie, Highland laddie!

ROUND FOR THREE VOICES,

By JOHN STAFFORD SMITH, Esq., Organist to His Majesty.



Aria,

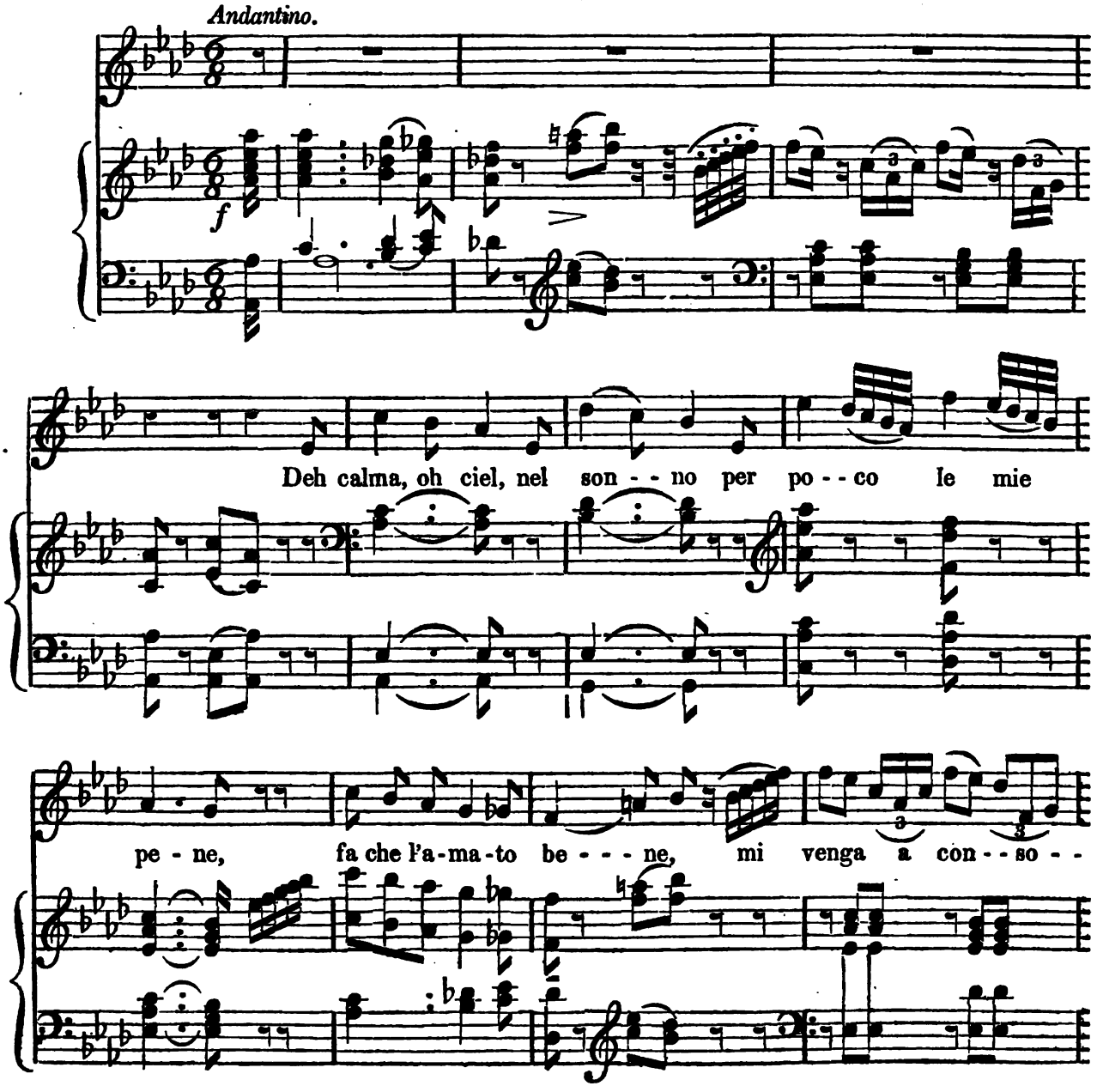
" Deh calma, oh Ciel ;"

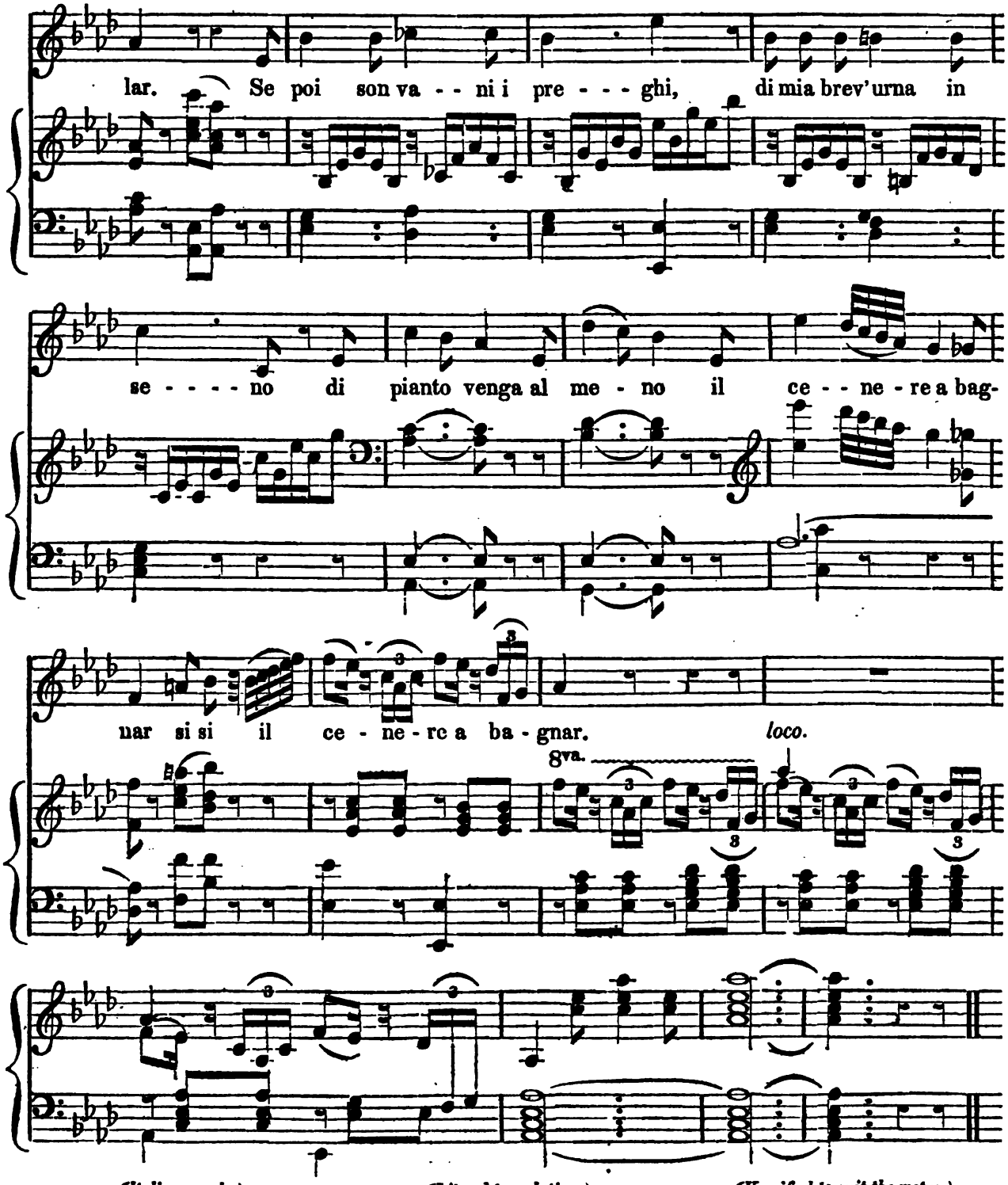
SUNG BY MADAME CAMPORESE,

IN THE LAST SCENE OF THE TRAGIC OPERA OF

OTELLO;

Composed by G. ROSSINI.





(Italian words.)

Deh calma, o Ciel, nel sonno
Per poco le mie pene;
Fa che l' amato bene
Mi venga a consolar.
Se, poi son vani i preghi,
Di mia breve urna in seno
Di pianto venga almeno
Il cenere a bagnar.

(Literal translation.)

Ah, calm, oh heaven, in sleep
For a while my sorrows;
Grant that my beloved
May come to console me.
But if my prayers are vain,
Let him shortly come, at least
To bathe with his tears
The dust in my urn.

(Versified to suit the metre.)

O calm, ye heavens, in slumber
My sorrows for a while,
And send my best beloved
My anguish to beguile.
But if my prayers are fruitless,
At least let him return
To bathe, with tears of pity,
The dust within my urn!

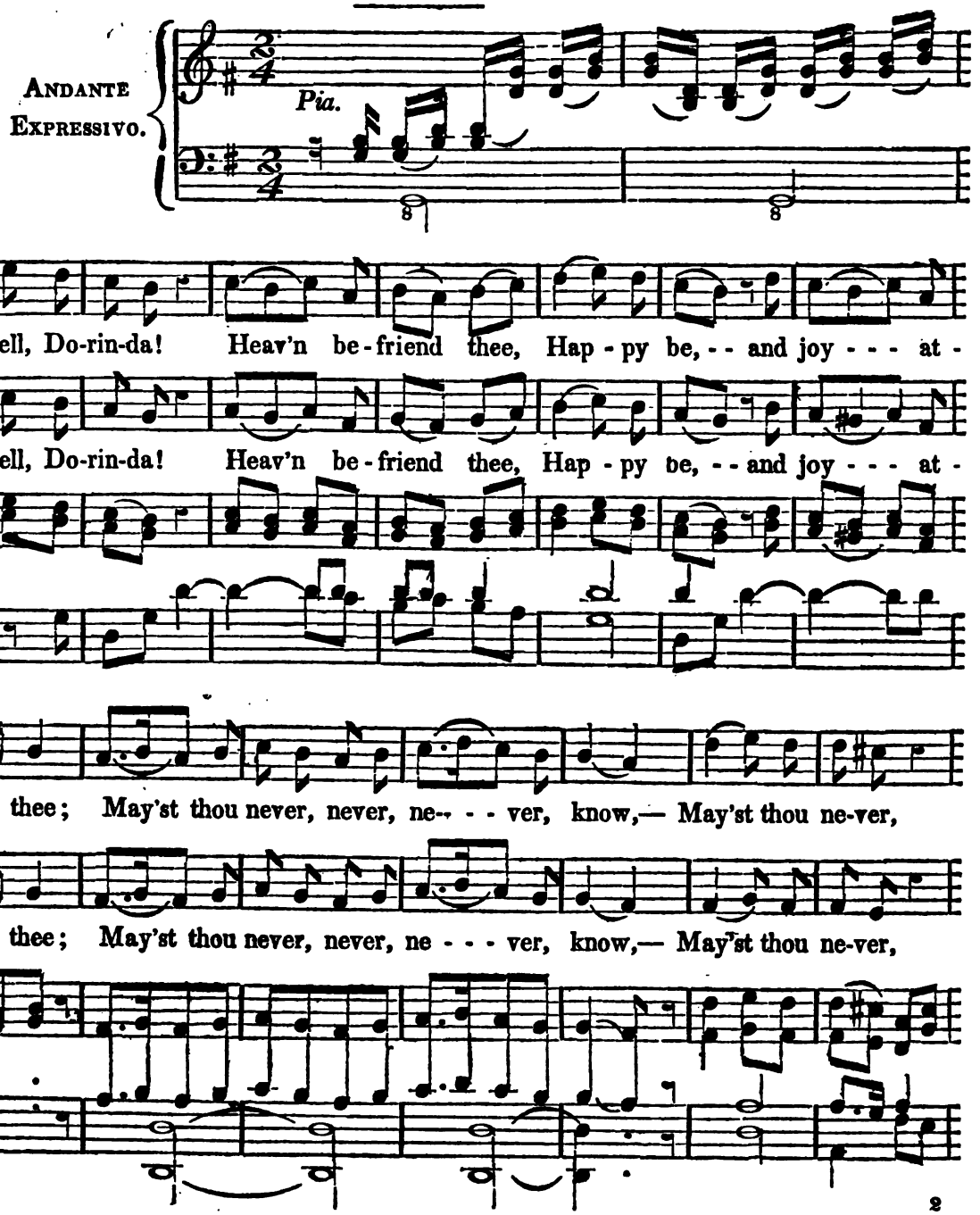
Duet,

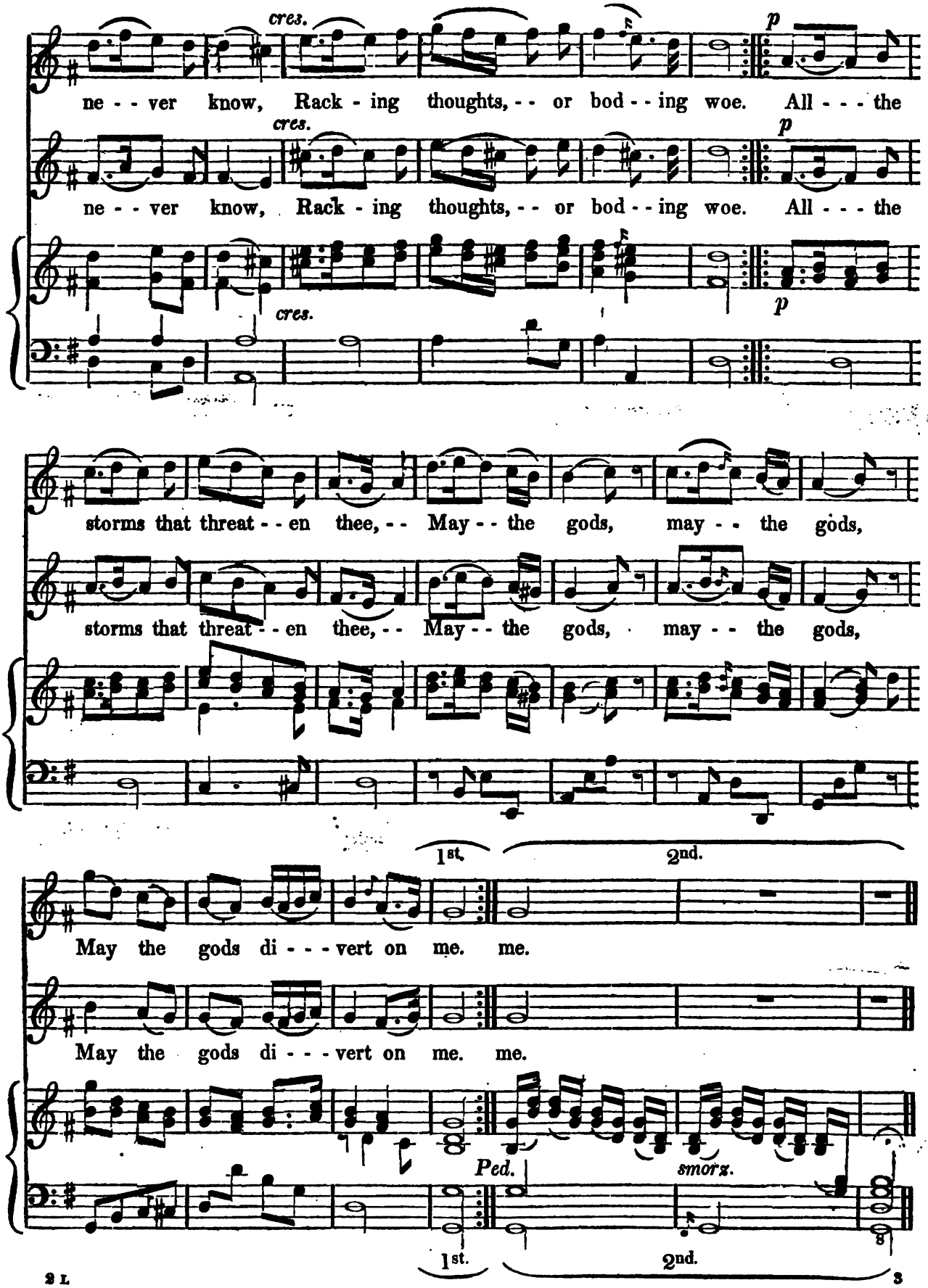
"*FAREWELL, DORINDA!*"

COMPOSED BY BERNARD GATES.

The Author of this almost unknown, but elegant, Duet, was one of the Gentlemen of the Chapels-Royal to Queen Anne, George I., and George II.; and, from 1727 to 1757, held also the office of Master of the Children, in which situation Dr. Croft was his predecessor, and Dr. Nares his successor. He was one of the founders of the Academy of Ancient Music, in 1710, and was intimately connected with Handel, whose first Oratorio, *Esther*, was originally represented in action by the Royal Choristers, on the 23d of February, 1731, under the direction of Mr. Gates, at his house, in James-Street, Buckingham-Gate. He is less remembered for his own musical talents, than for the abilities of many who received their professional education under him, in the King's Chapel; amongst whom may be named, Mr. Beard, Dr. Nares, Dr. Dupuis, and Dr. Arnold.

[*The Accompaniments, &c. have been added for the present Work.*]




cres.
p
ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the
cres.
p
ne - - ver know, Rack - ing thoughts, - - or bod - - ing woe. All - - - the
cres.
p
storms that threat - - en thee, - - May - - the gods, may - - the gods,
storms that threat - - en thee, - - May - - the gods, may - - the gods,
1st.
2nd.
May the gods di - - - vert on me. me.
May the gods di - - - vert on me. me.
Ped.
smorz.
1st.
2nd.

"A Farewell:"

THE POETRY BY

ERASMUS MADDOX, Esq.,

Set to Music, purposely for the Harmonicon, *by*

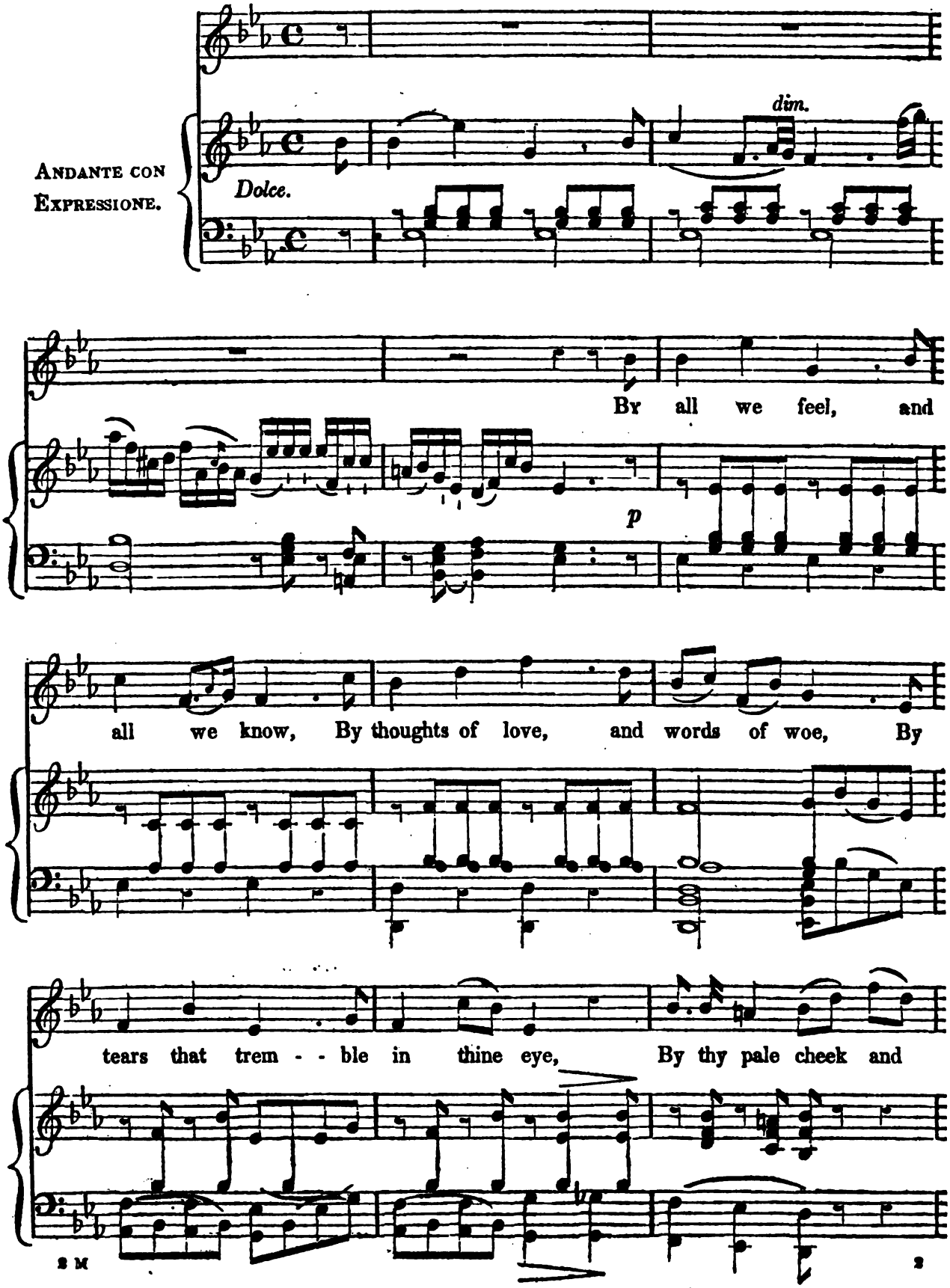
THOMAS ATTWOOD, Esq.,

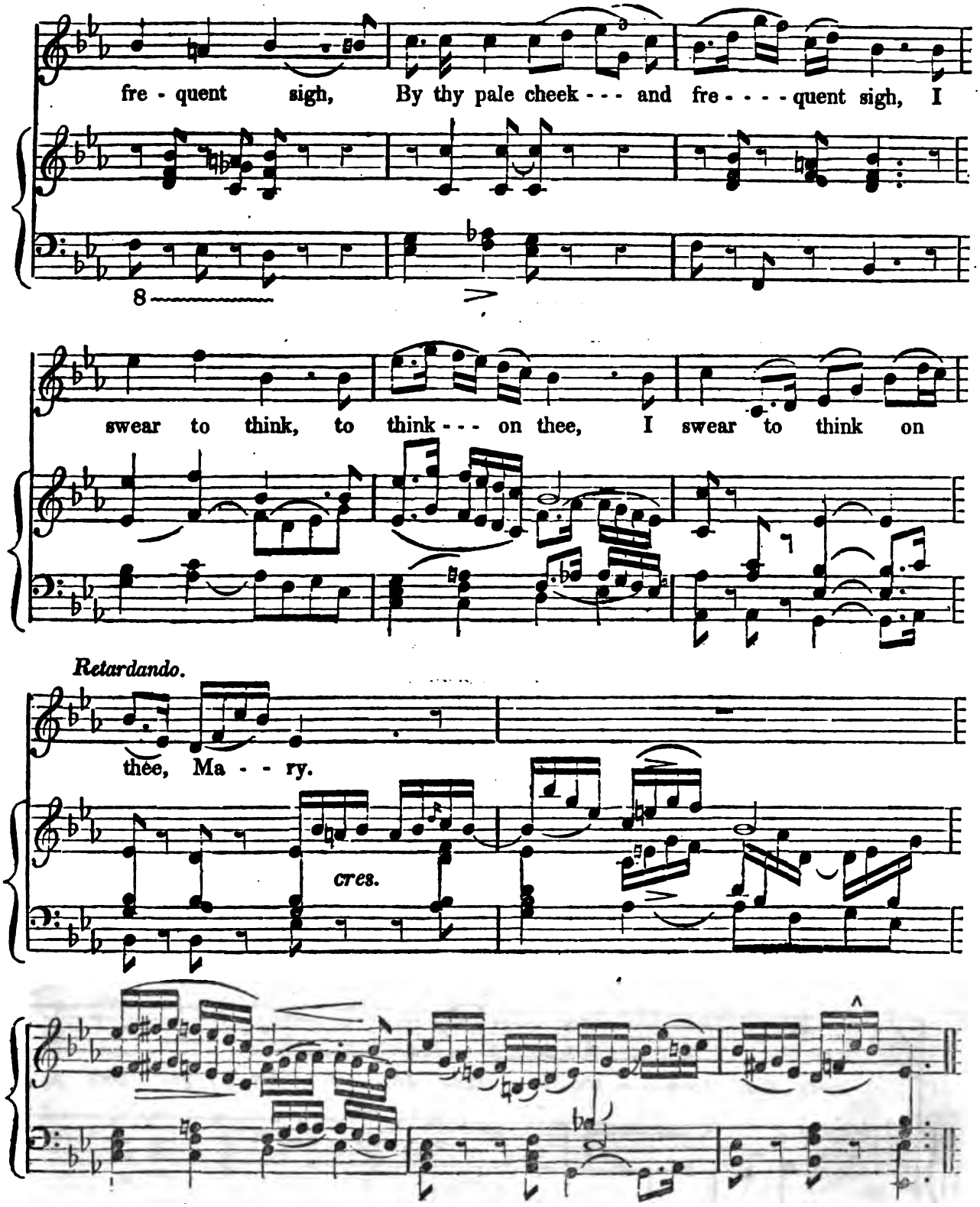
Composer, &c. to His Majesty.

By all we feel, and all we know,
By thoughts of love, and words of woe,
By tears that tremble in thine eye,
By thy pale cheek and frequent sigh,
I swear to think on thee, Mary!

By this fair hand that presses mine,
By those blue speaking eyes of thine,
By thy young heart (Love's chosen throne),
Which beats so wildly 'gainst my own,
I swear to think on thee, Mary!

For, ah! too seldom have I met
A heart like thine; and deep regret
Must dwell in mine that we should sever,
At least for years—perhaps for ever!
Yet will I think on thee, Mary!


ANDANTE CON EXPRESSIONE.
Dolce.
dim.
By all we feel, and
p
all we know, By thoughts of love, and words of woe, By
tears that trem - - ble in thine eye, By thy pale cheek and



II.

By this fair hand that presses mine,
By those blue speaking eyes of thine,
By thy young heart (Love's chosen throne),
Which beats so wildly 'gainst my own,
I swear to think on thee, Mary!

III.

For, ah! too seldom have I met
A heart like thine; and deep regret
Must dwell in mine that we should sever,
At least for years—perhaps for ever!
Yet will I think on thee, Mary!

Notturno,

FOR TWO SOPRANOS, OR A SOPRANO AND TENOR; WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

BY F. BLANGINI.

Allegretto.

FIRST.
SECOND.
ACCOMP.

Tu sai che a - man - te io so - - - - no, tu

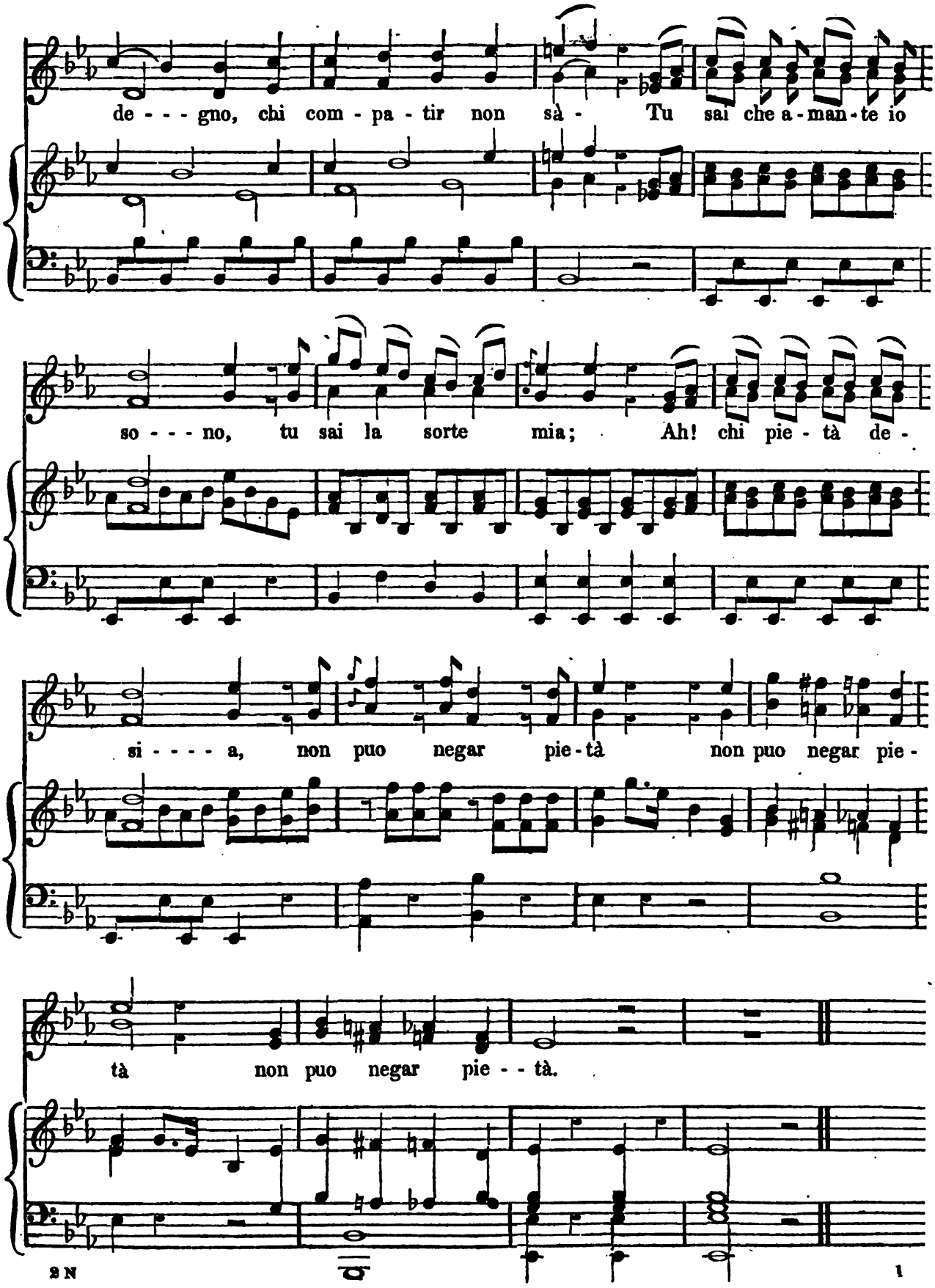
sai la sor - te mi - a; Ah! chi pie - ta de - - si - - - - a, non

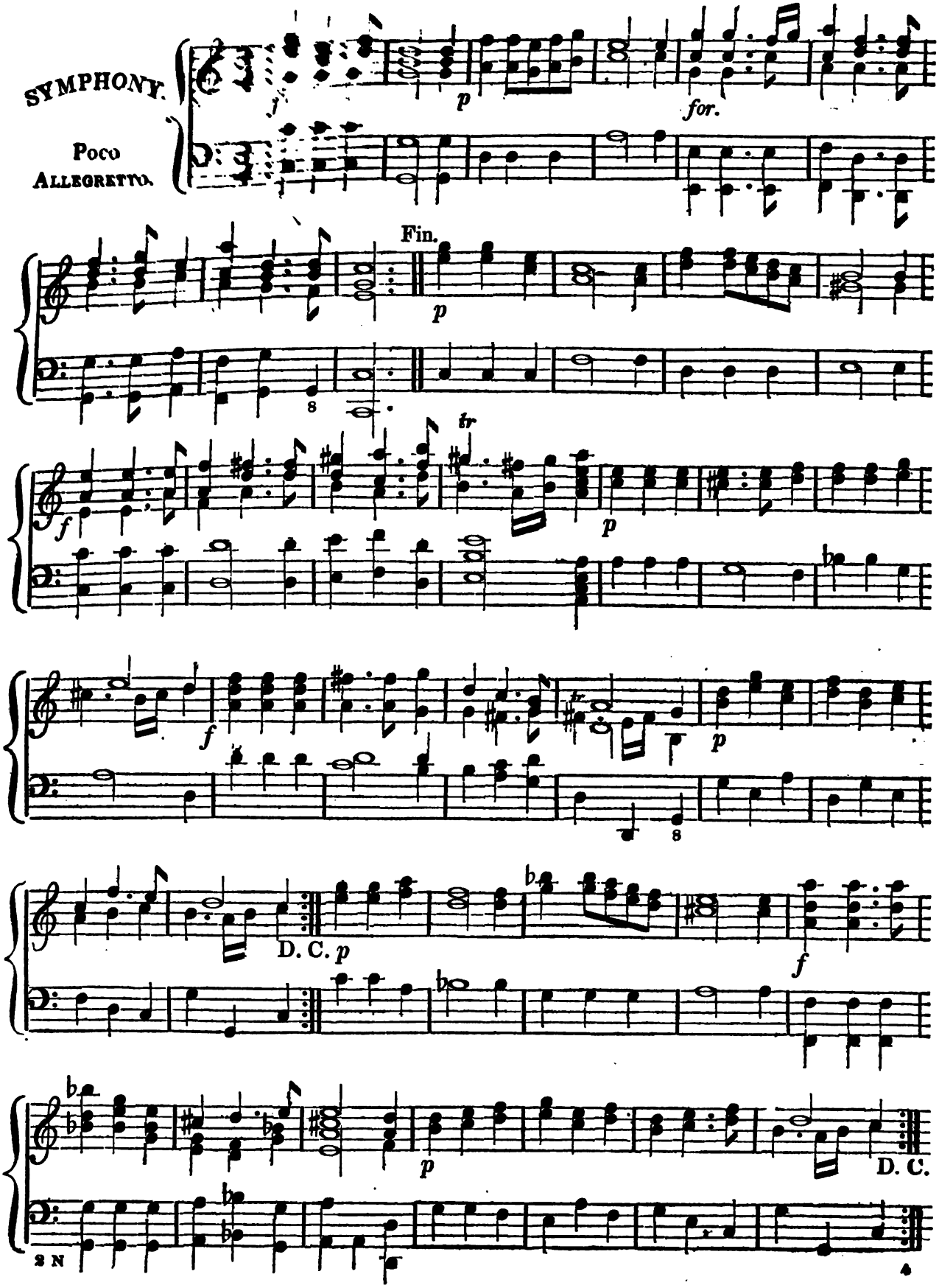
1st. 2nd.

può ne - gar pie - tà. Tu tà del - la pieta de ch'io

1st. 2nd.

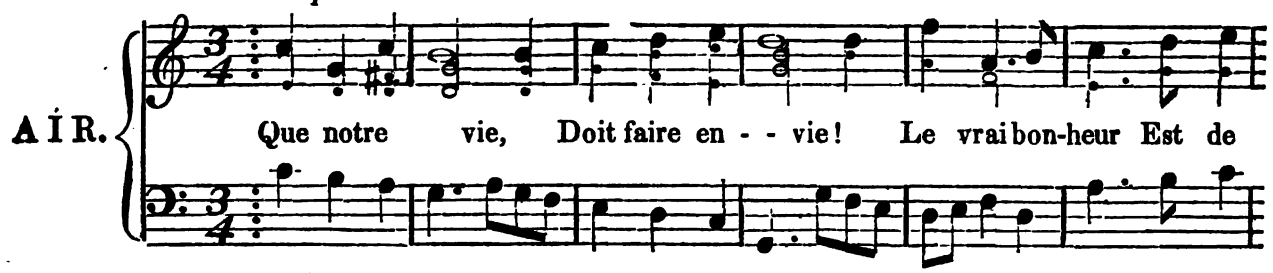
do - - no, quella che bramo è peg - nò che di pie - tà de è in-


de - - - gno, chi com - pa - tir non sà - Tu sai che a - man - te io
so - - - no, tu sai la sorte mia; Ah! chi pie - tà de -
si - - - - a, non puo negar pie - tà non puo negar pie -
tà non puo negar pie - - tà.

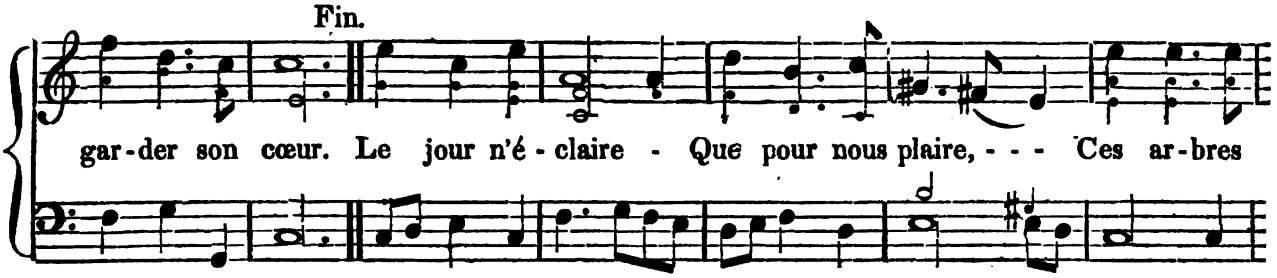

SYMPHONY.
Poco
ALLEGRETTO.
Fin.
D. C.
D. C.

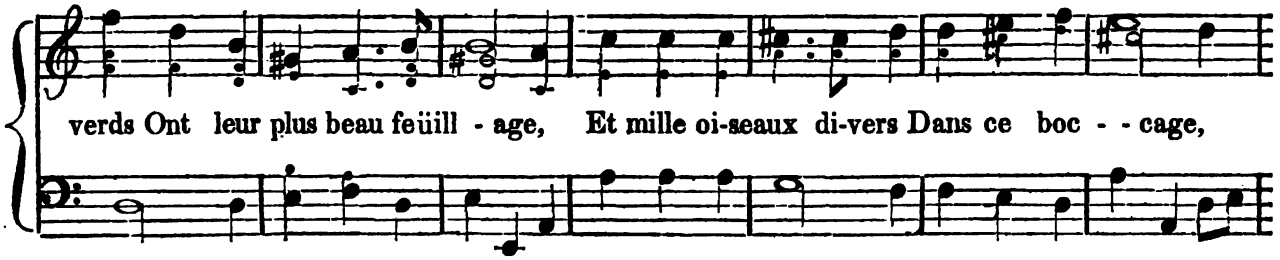
Proserpine.

AIR.

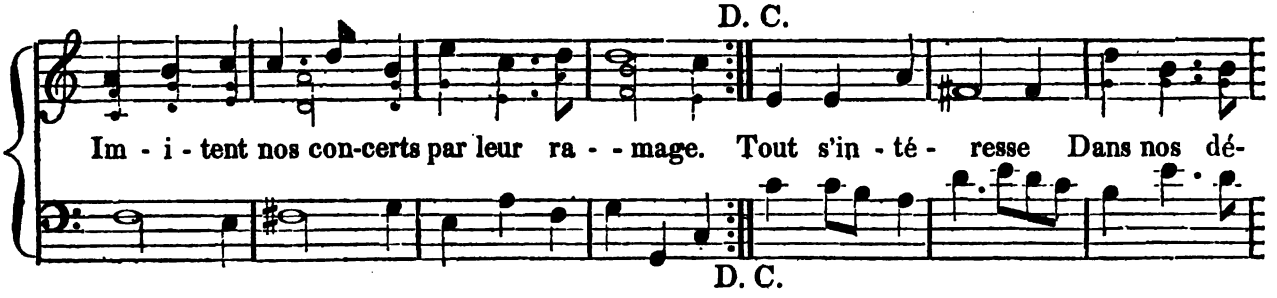


Fin.



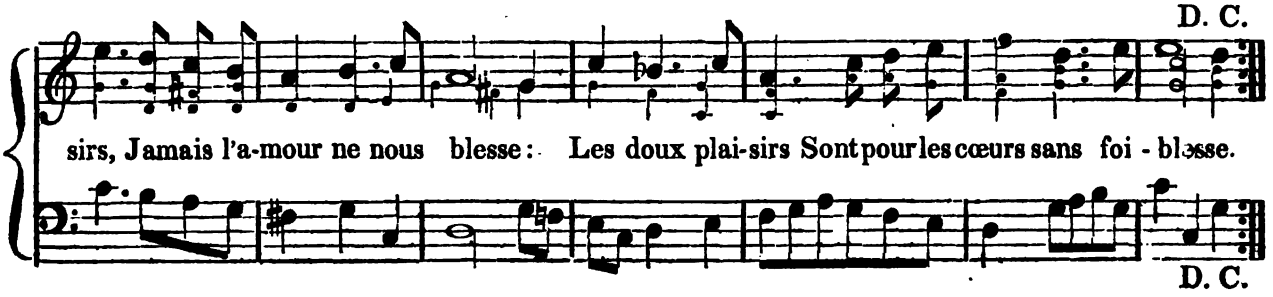


D. C.



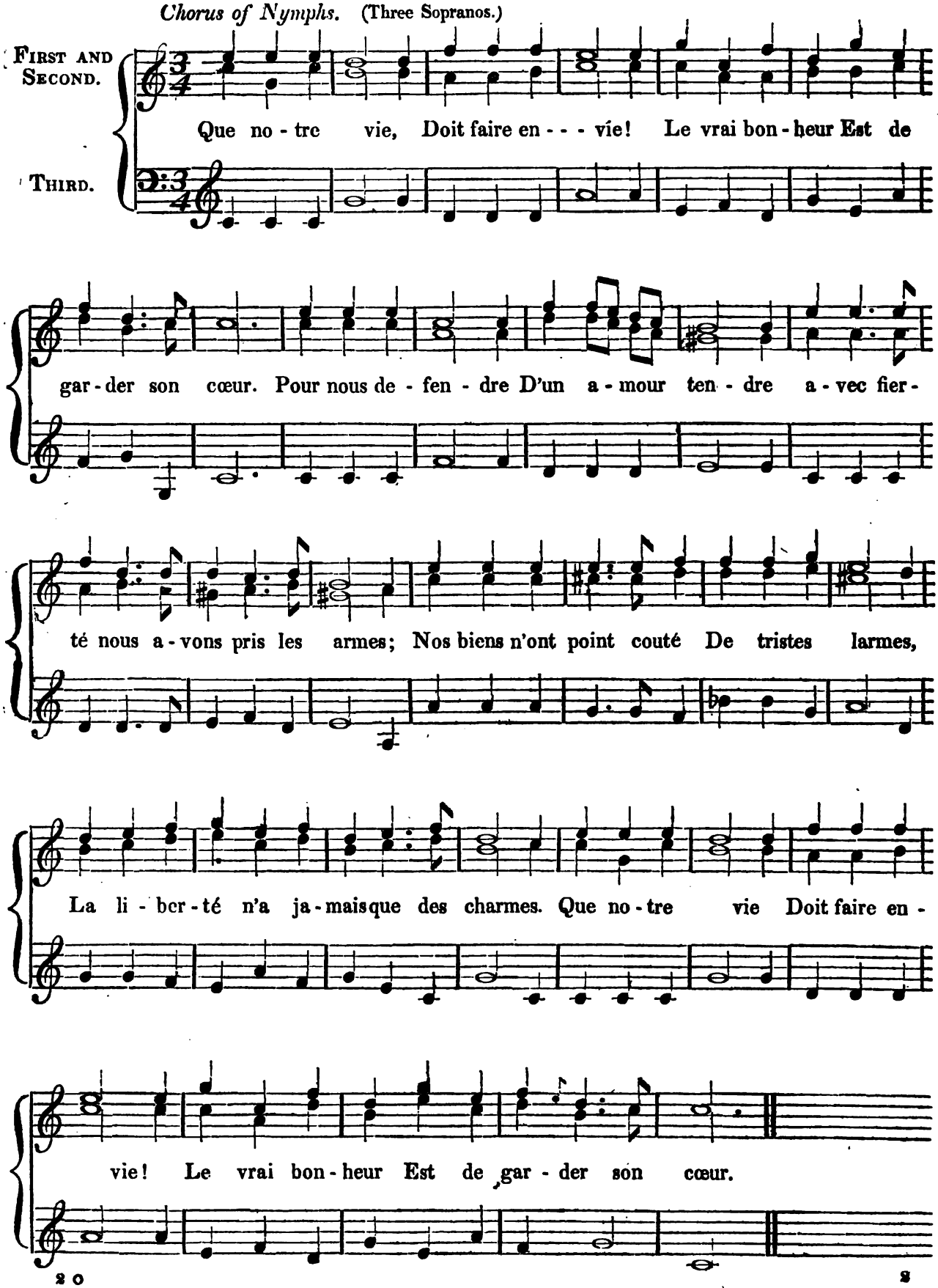
D. C.

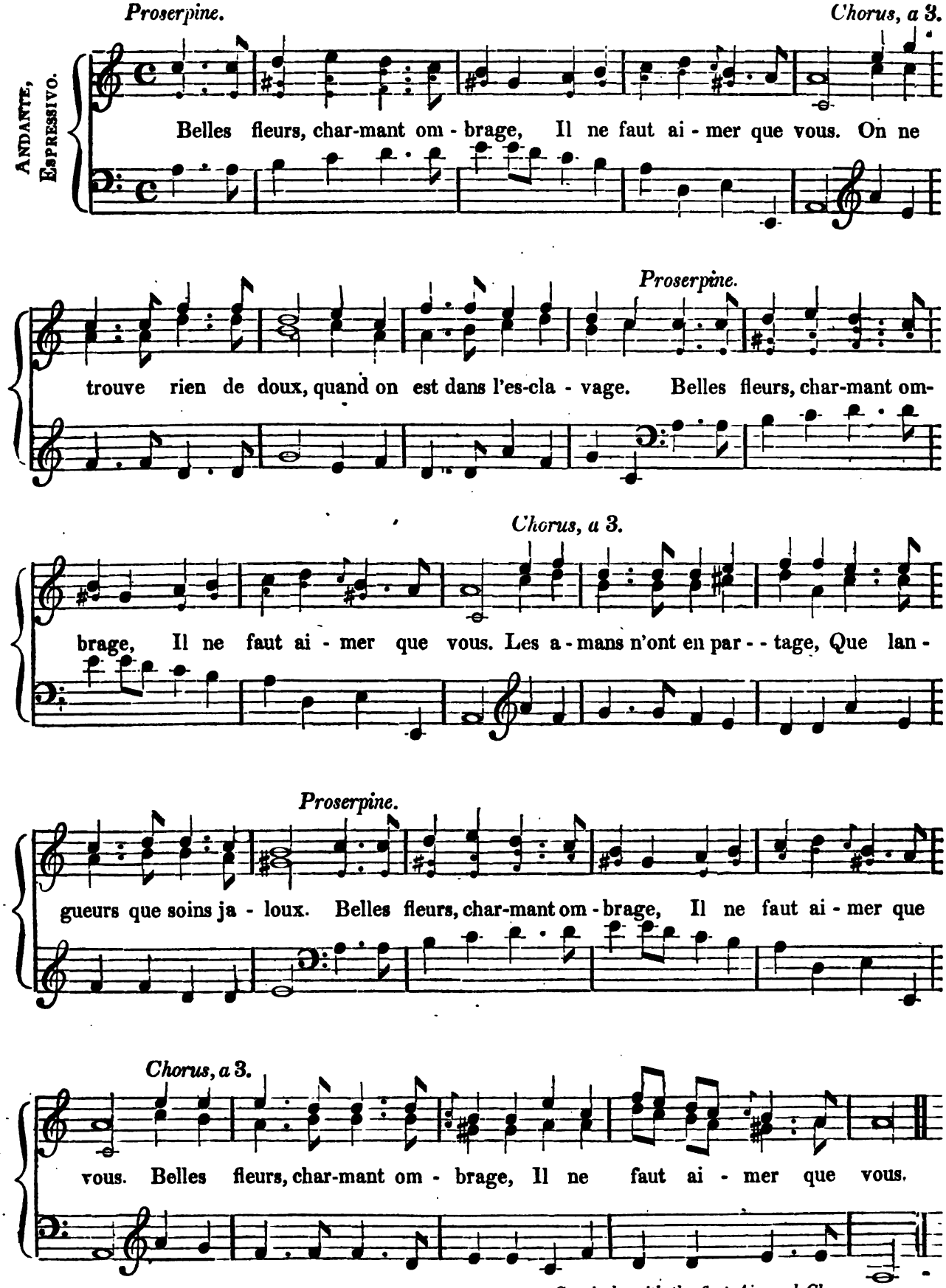
D. C.



D. C.

Chorus of Nymphs. (Three Sopranos.)





Conclude with the first Air and Chorus.

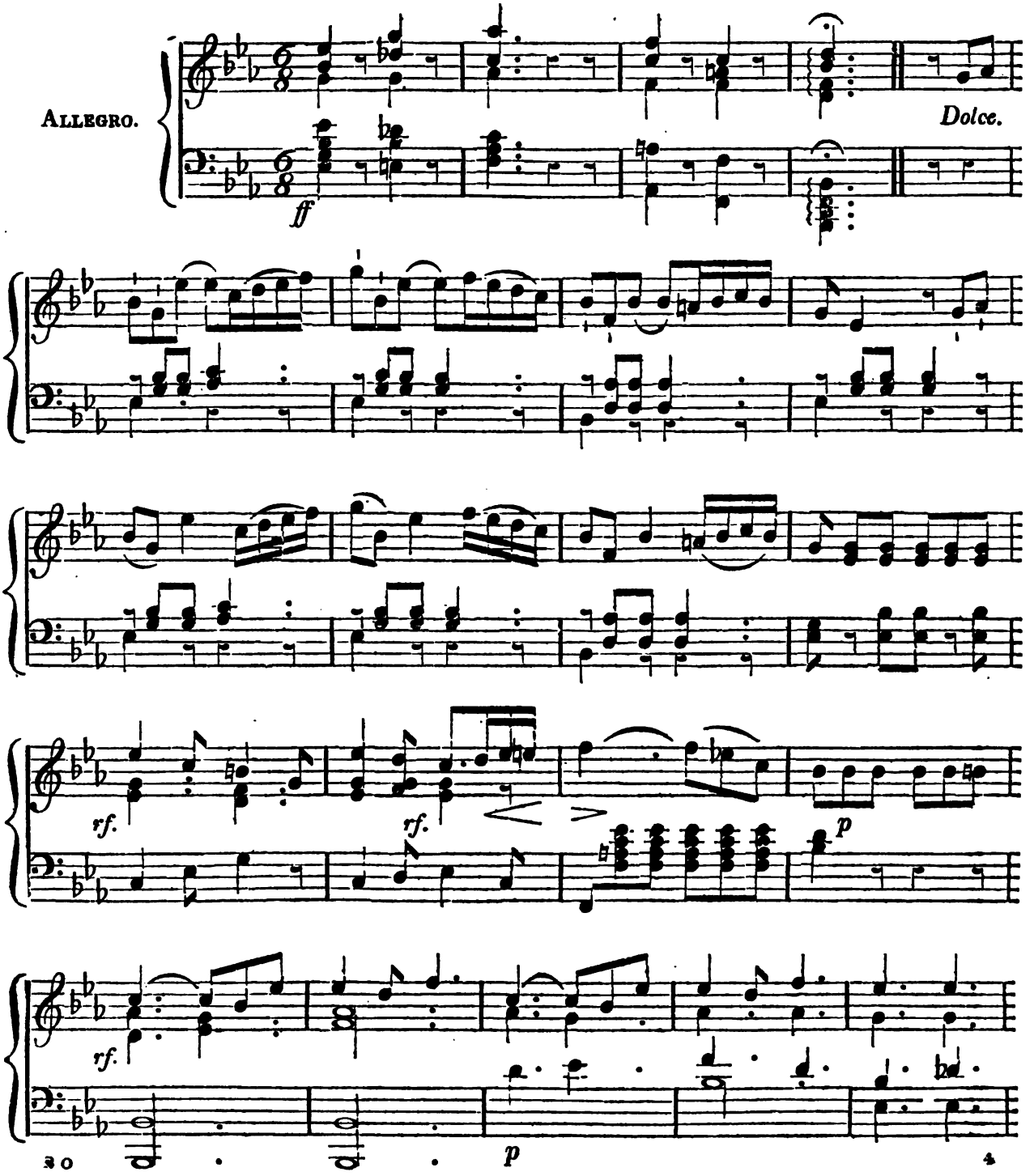
Aria,

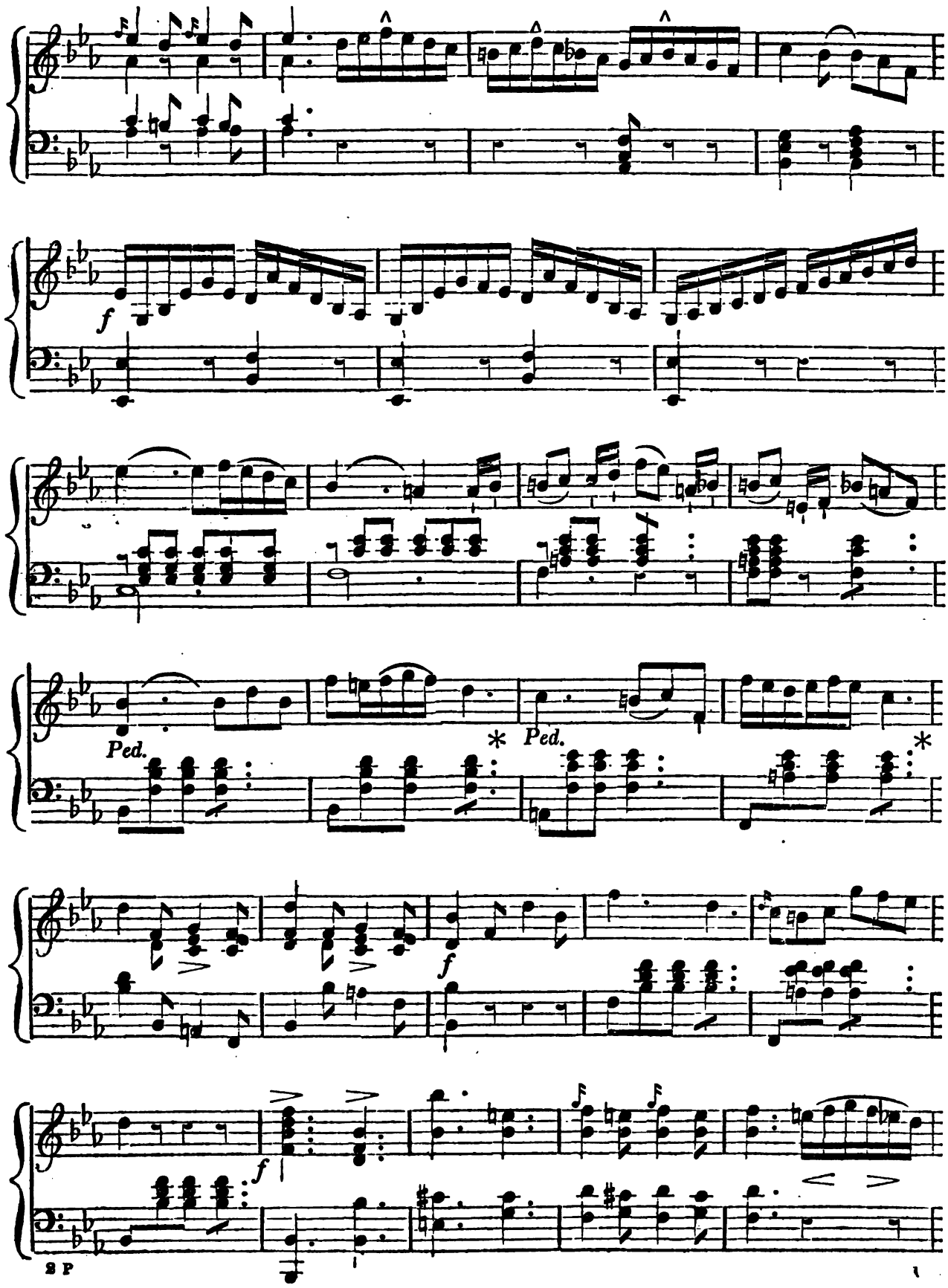
From the popular German Opera, Der Freichütz,

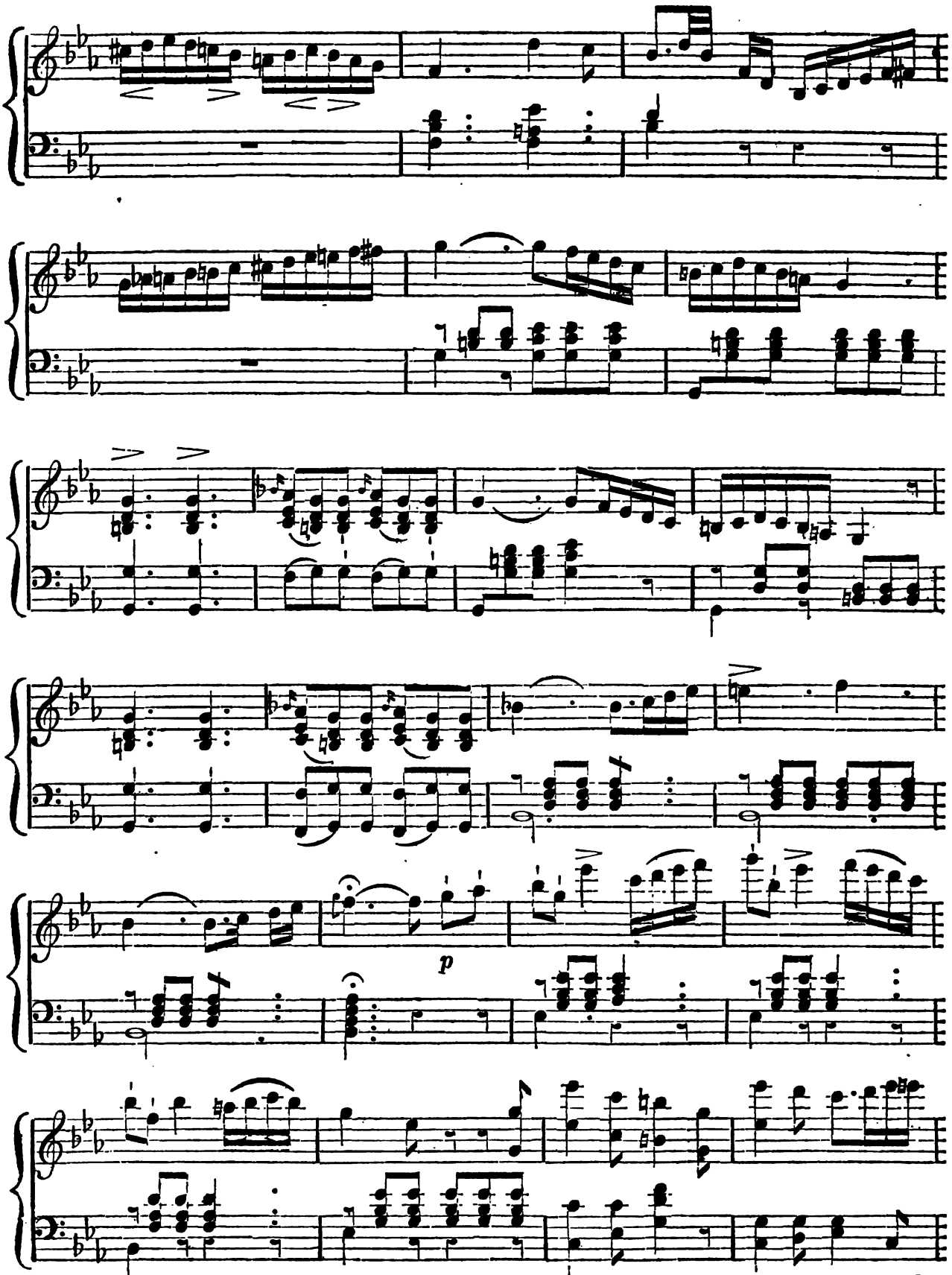
BY

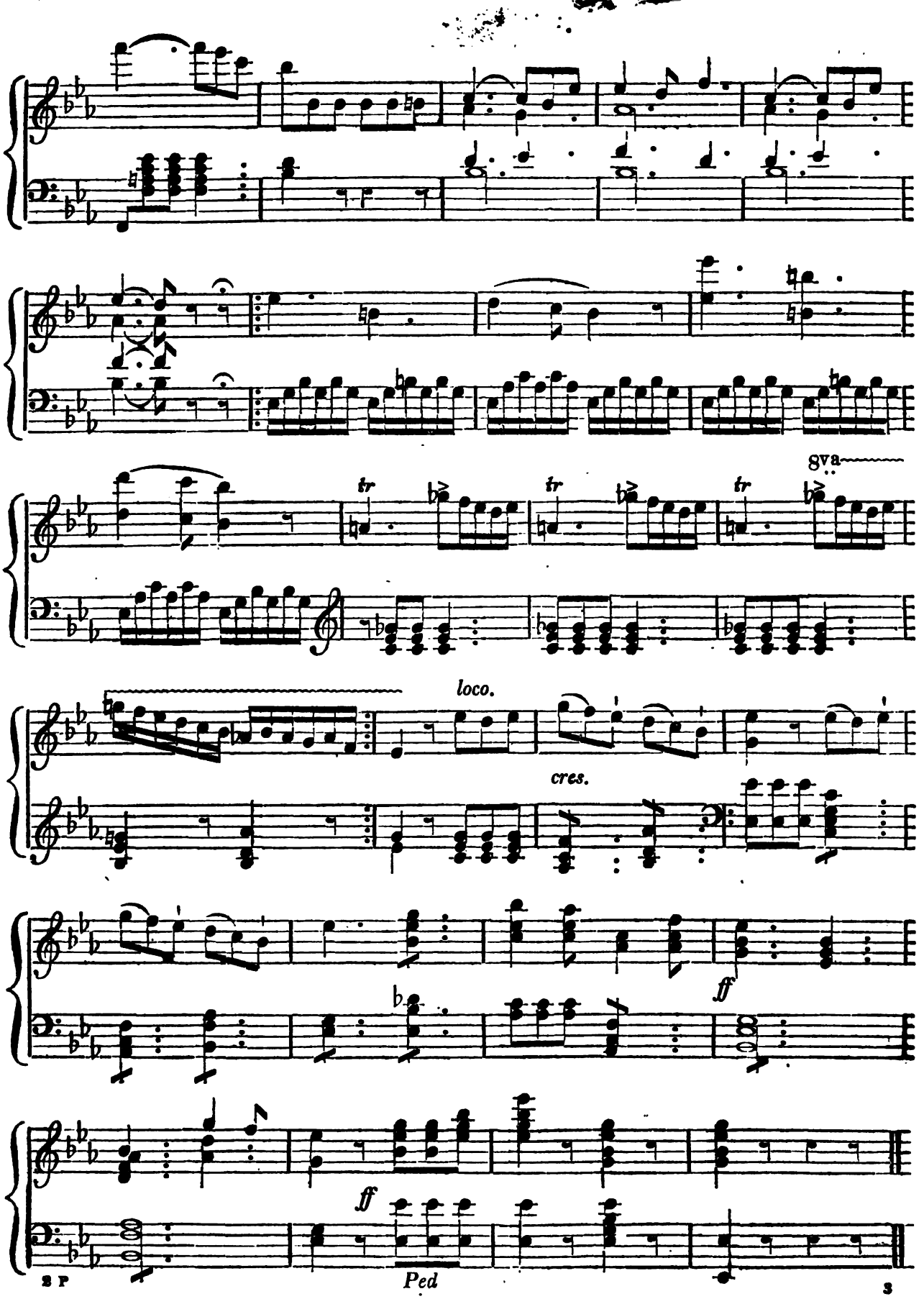
CARL MARIA von WEBER.

ARRANGED FOR THE PIANO-FORTE.




f
Ped.
*
Ped.
*
f
f


p

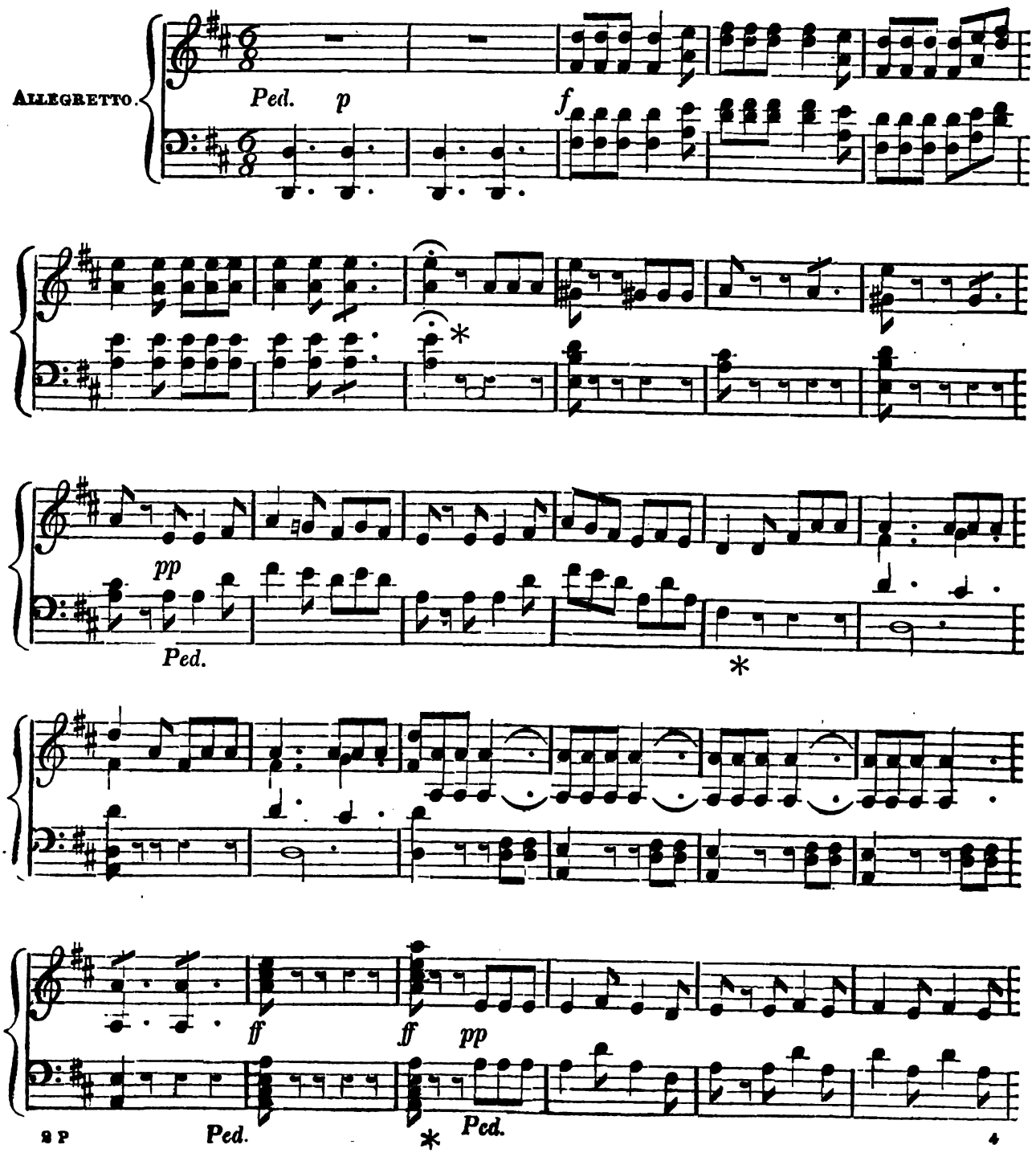

8va
loco.
cres.
ff
ff
Ped

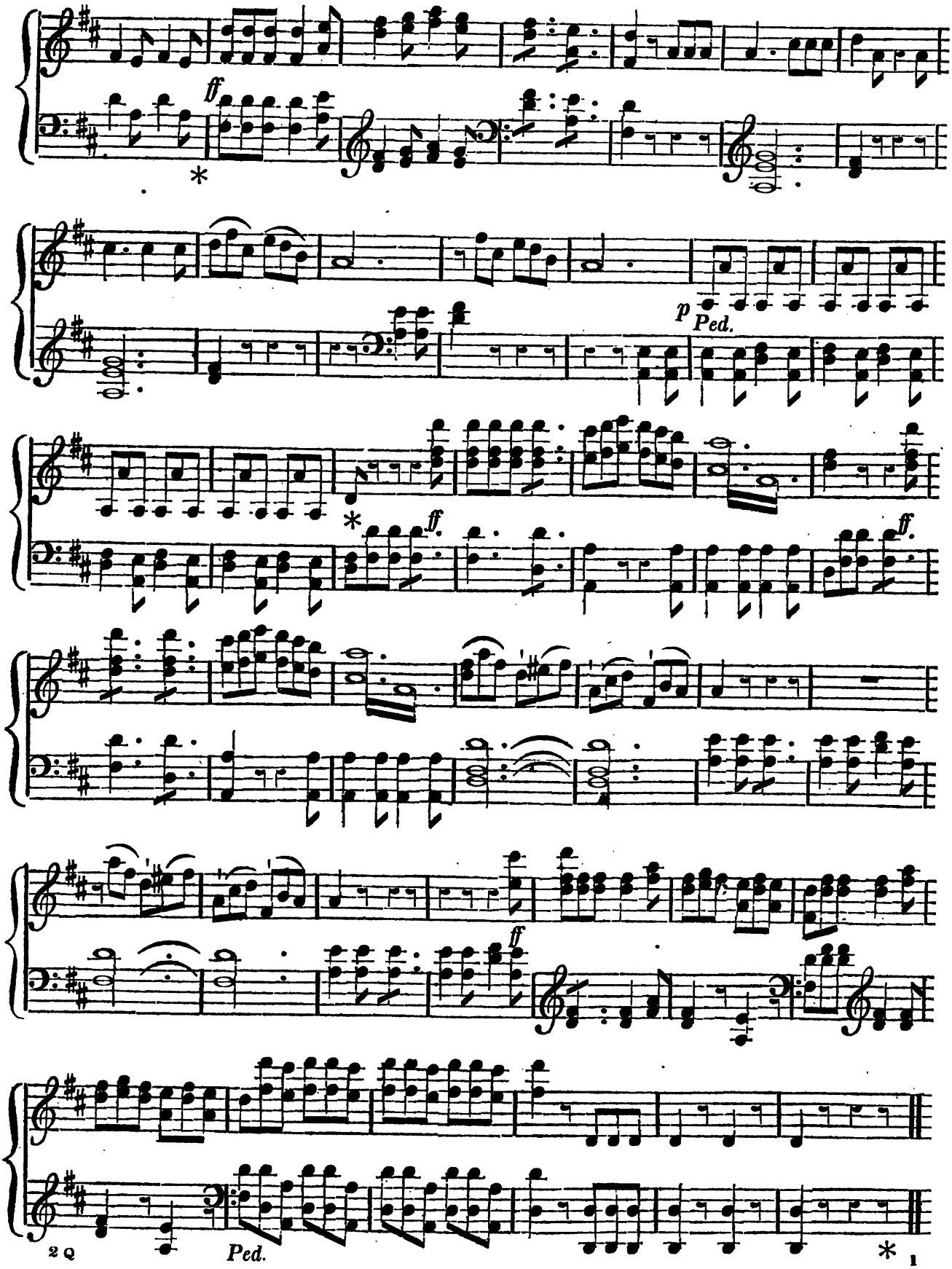
La Chasse,

From Le petit Chaperon Rouge,

Composed by Boieldieu.

ARRANGED FOR THE PIANO-FORTE.




ff
*
p
Ped.
*
ff
ff
ff
Ped.
*

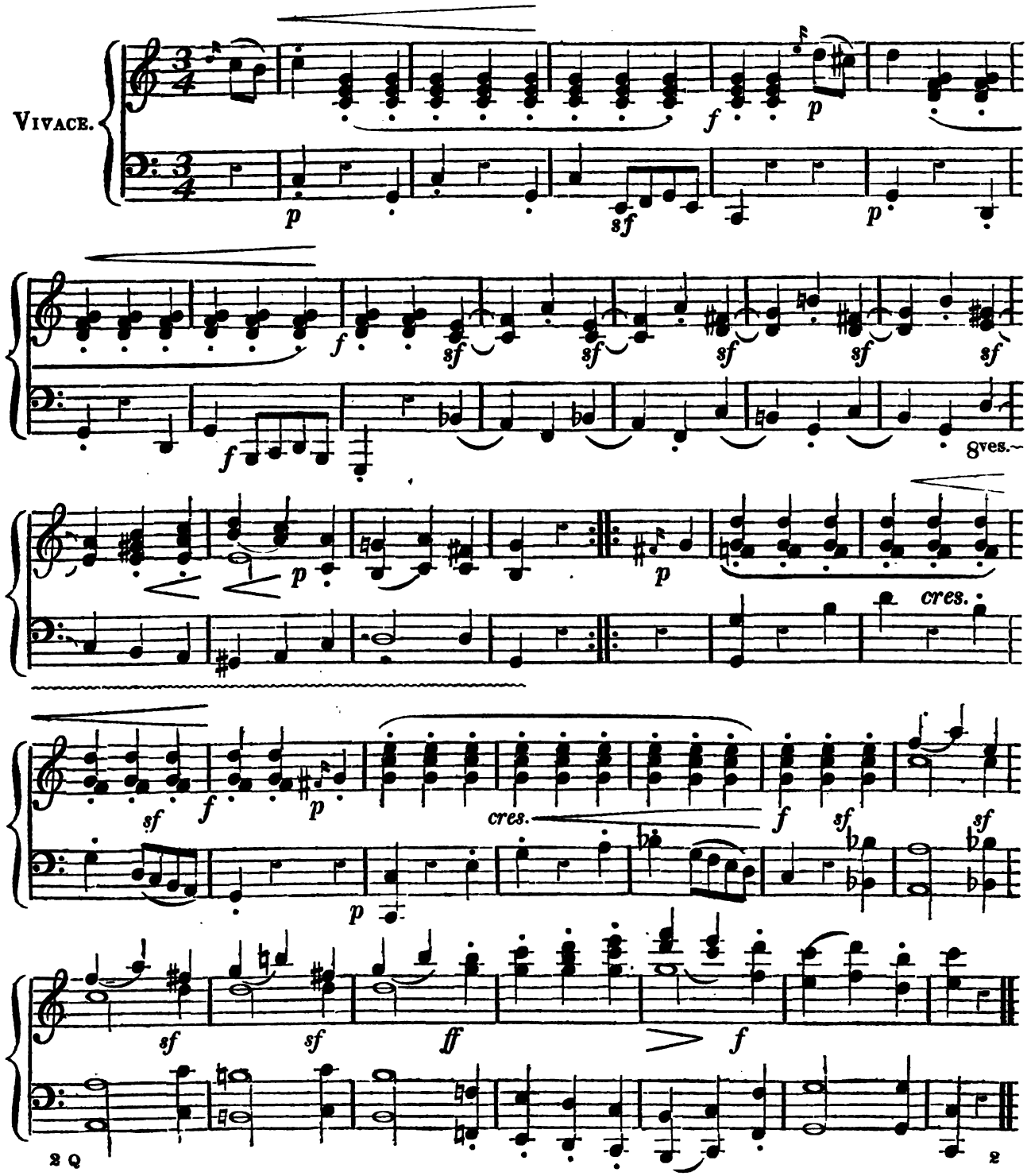
Waltz,

By A. DIABELLI,

BEING THE SUBJECT OF

BEETHOVEN'S THIRTY-THREE VARIATIONS, Op. 120,

JUST PUBLISHED AT VIENNA.



A QUADRILLE-RONDO,

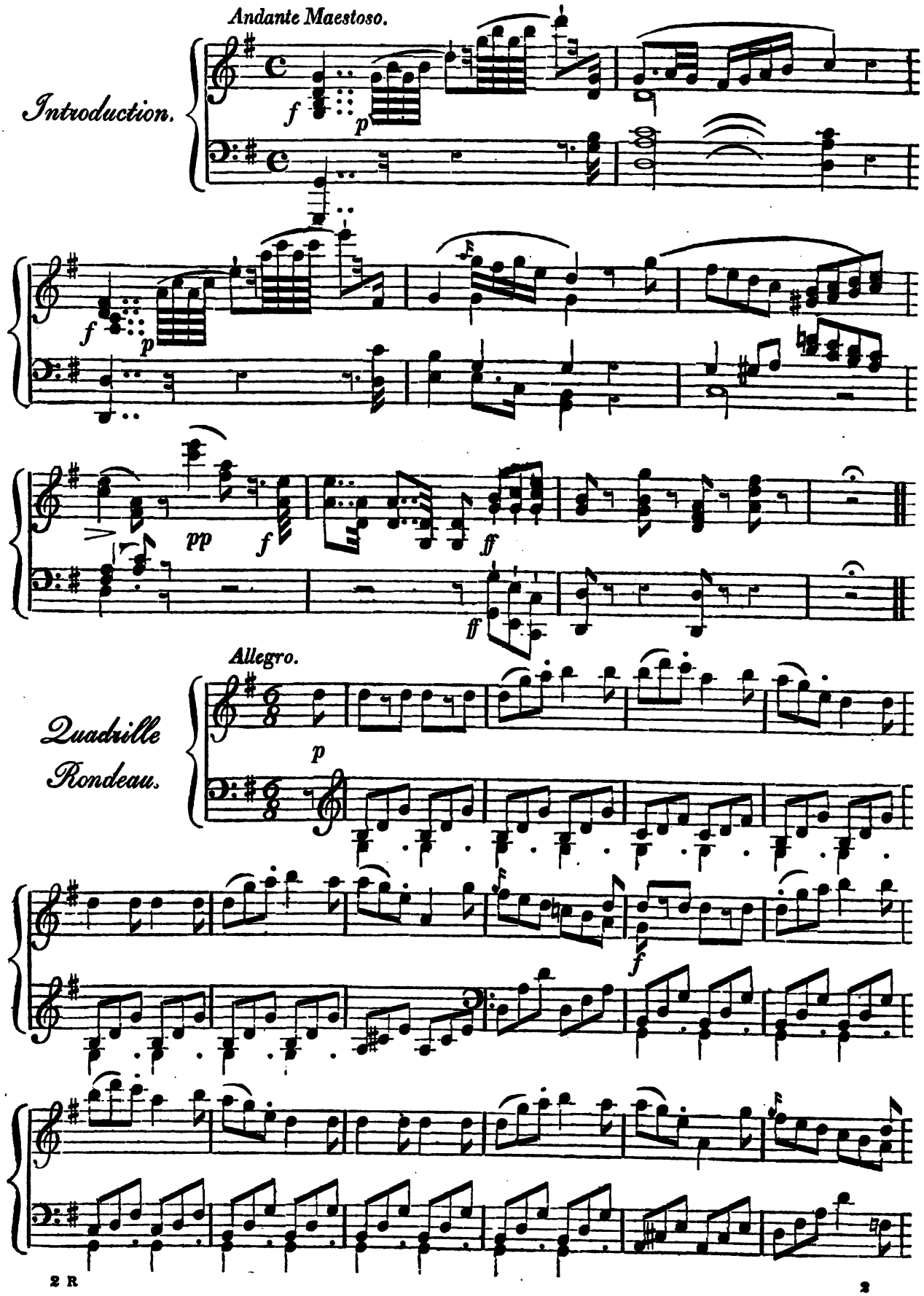
Or DANCE MOVEMENT, in the modern Style,

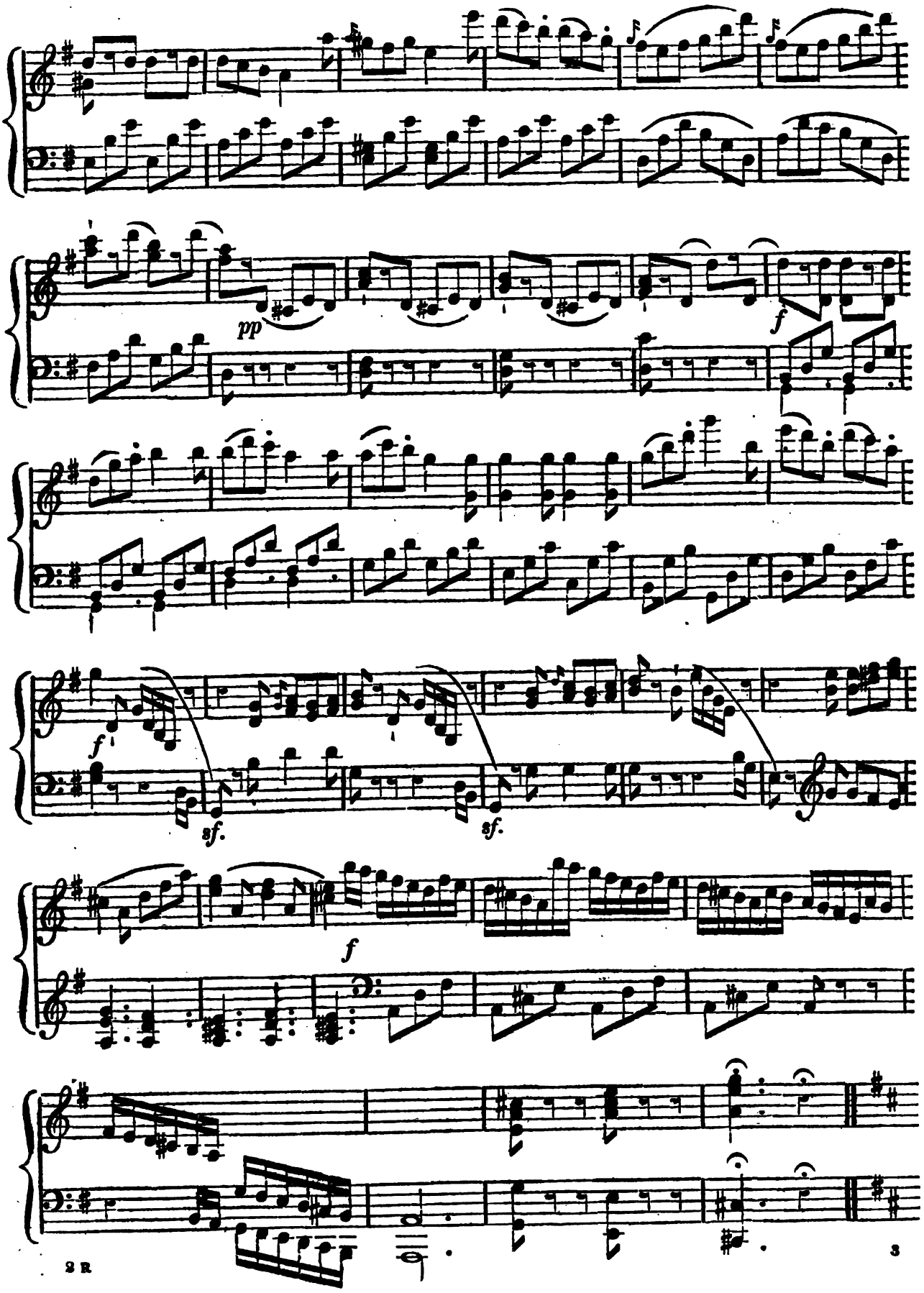
For the Piano=Forte;

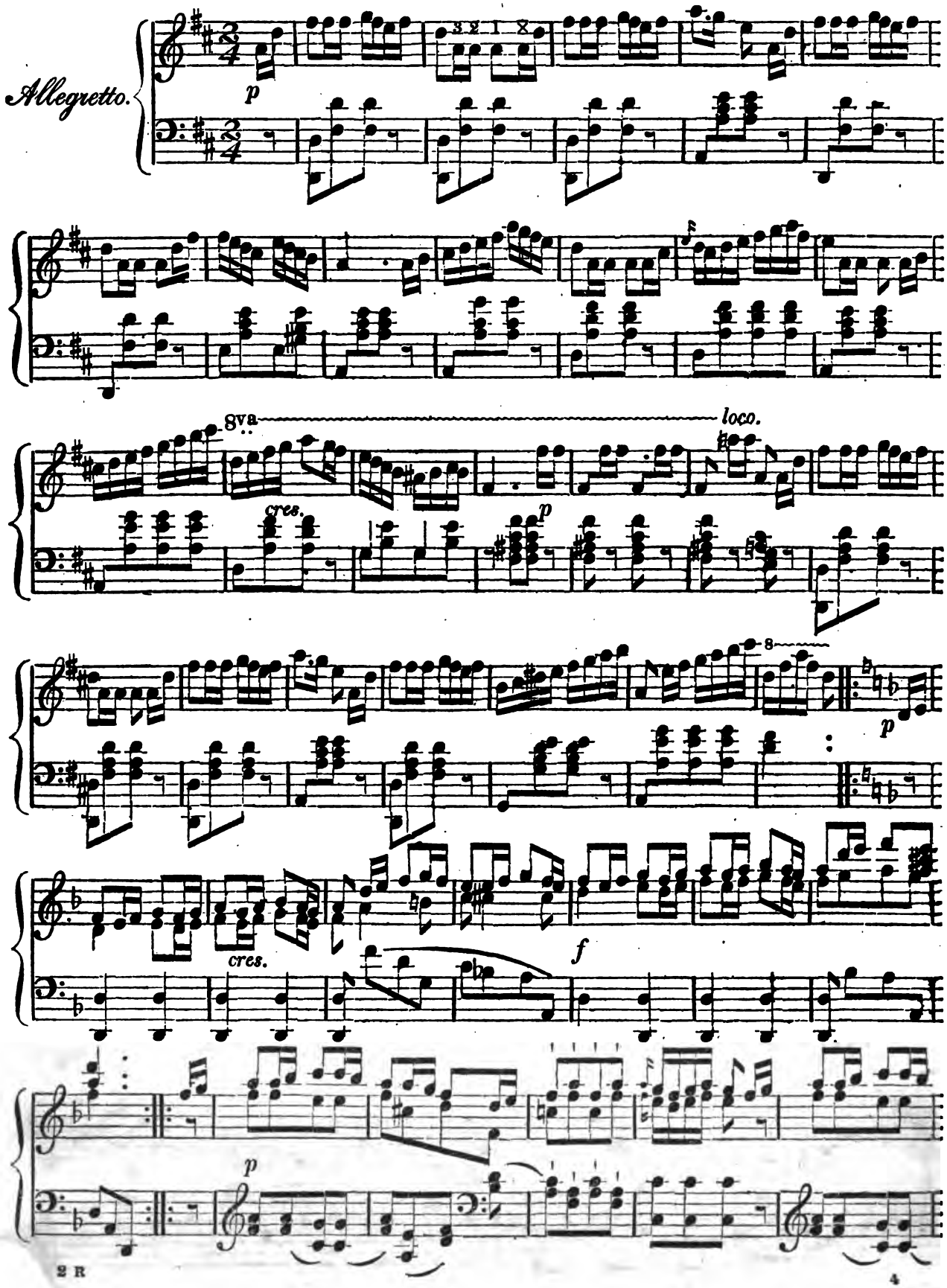
Composed purposely for the Harmonicon,

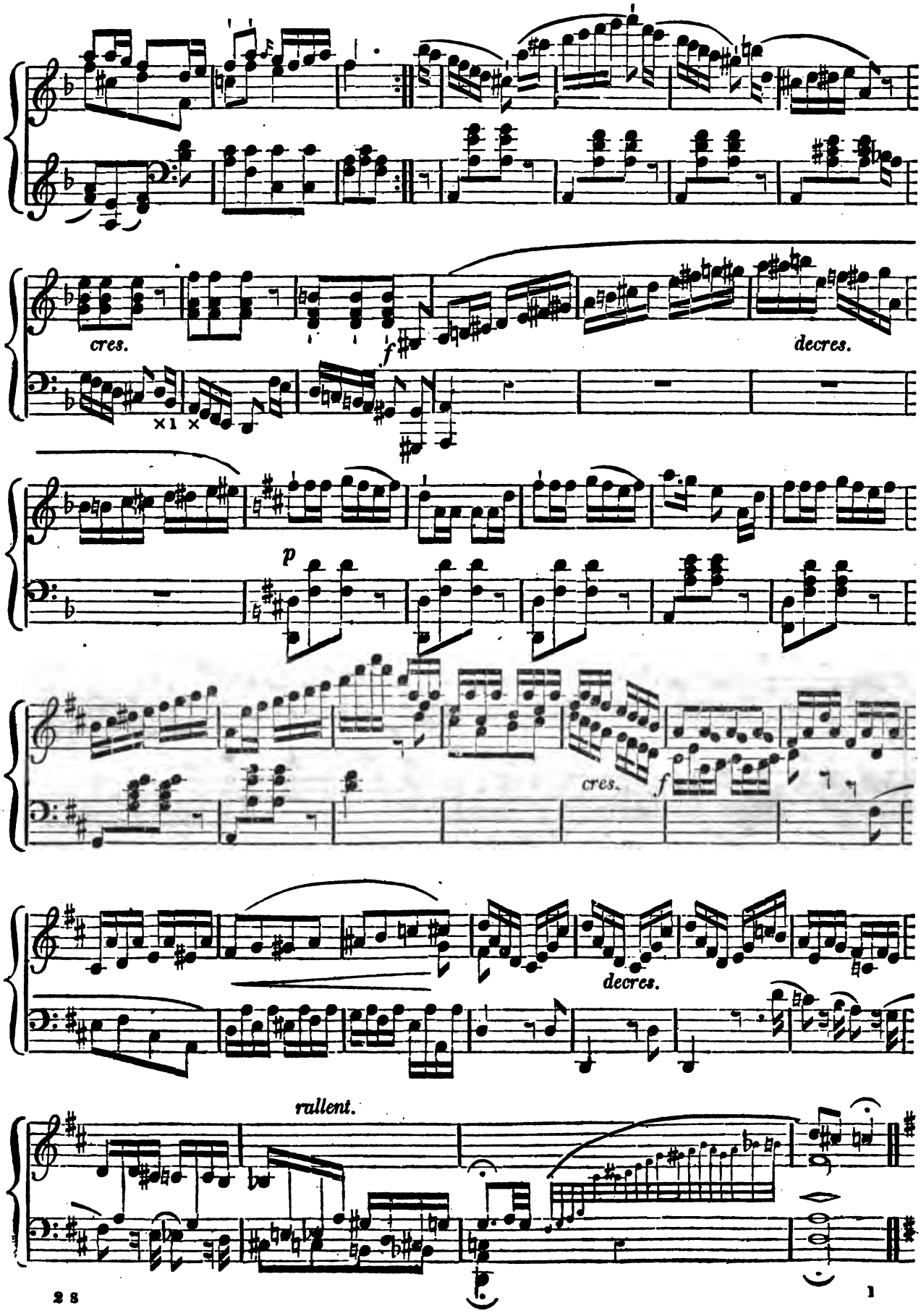
BY

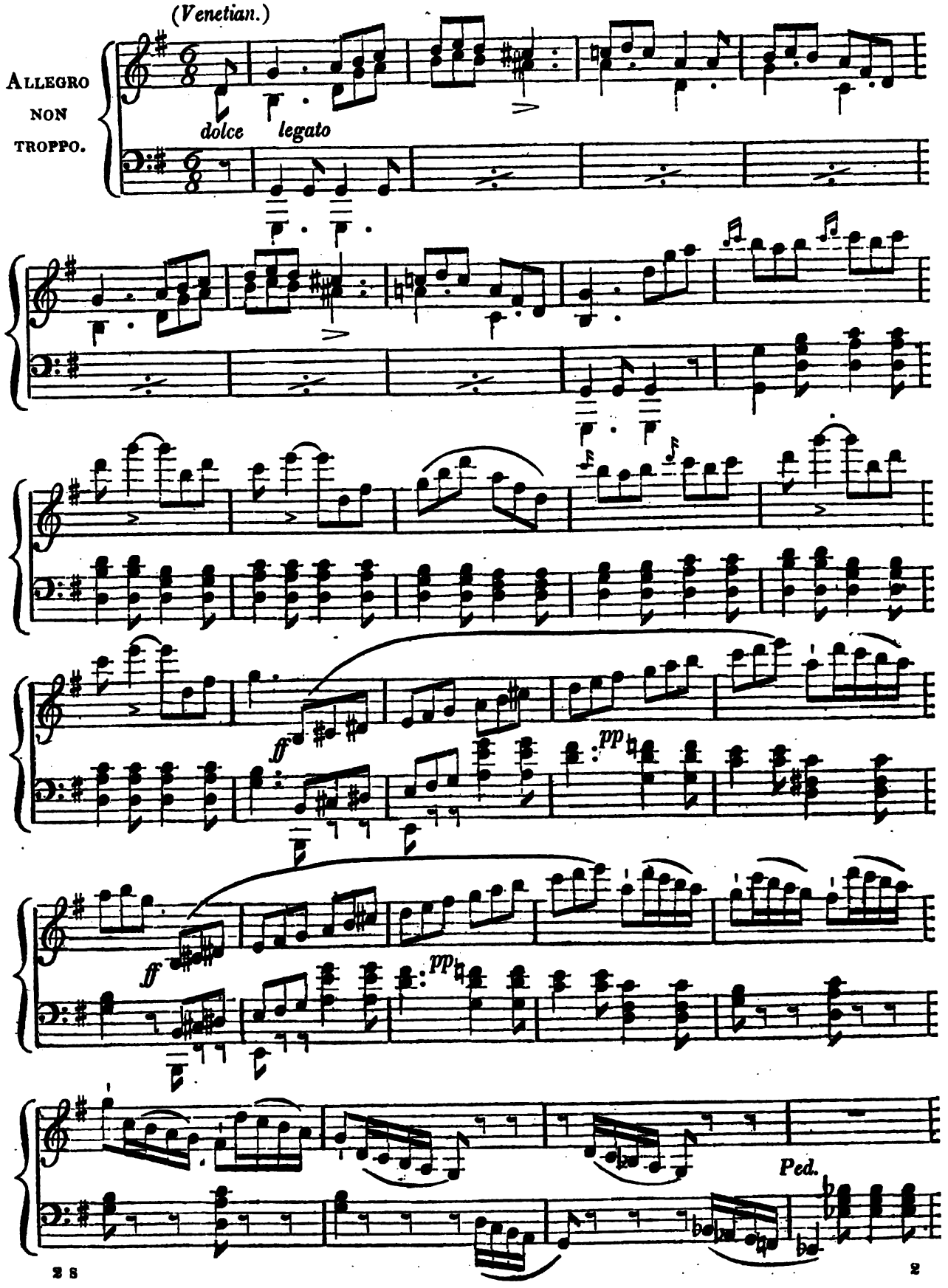
I. MOSCHELES.

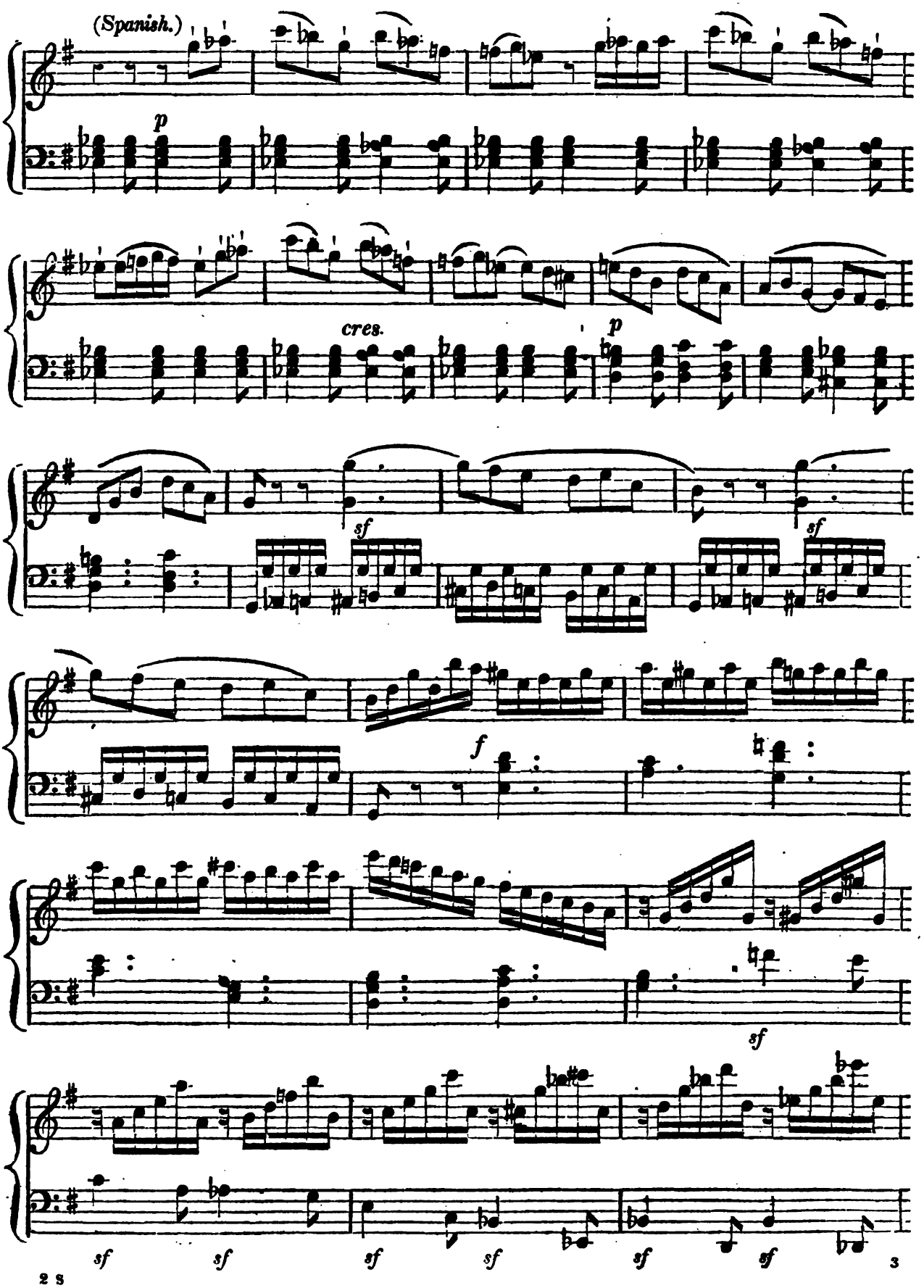

Andante Maestoso.
Introduction.
Allegro.
Quadrille
Rondeau.

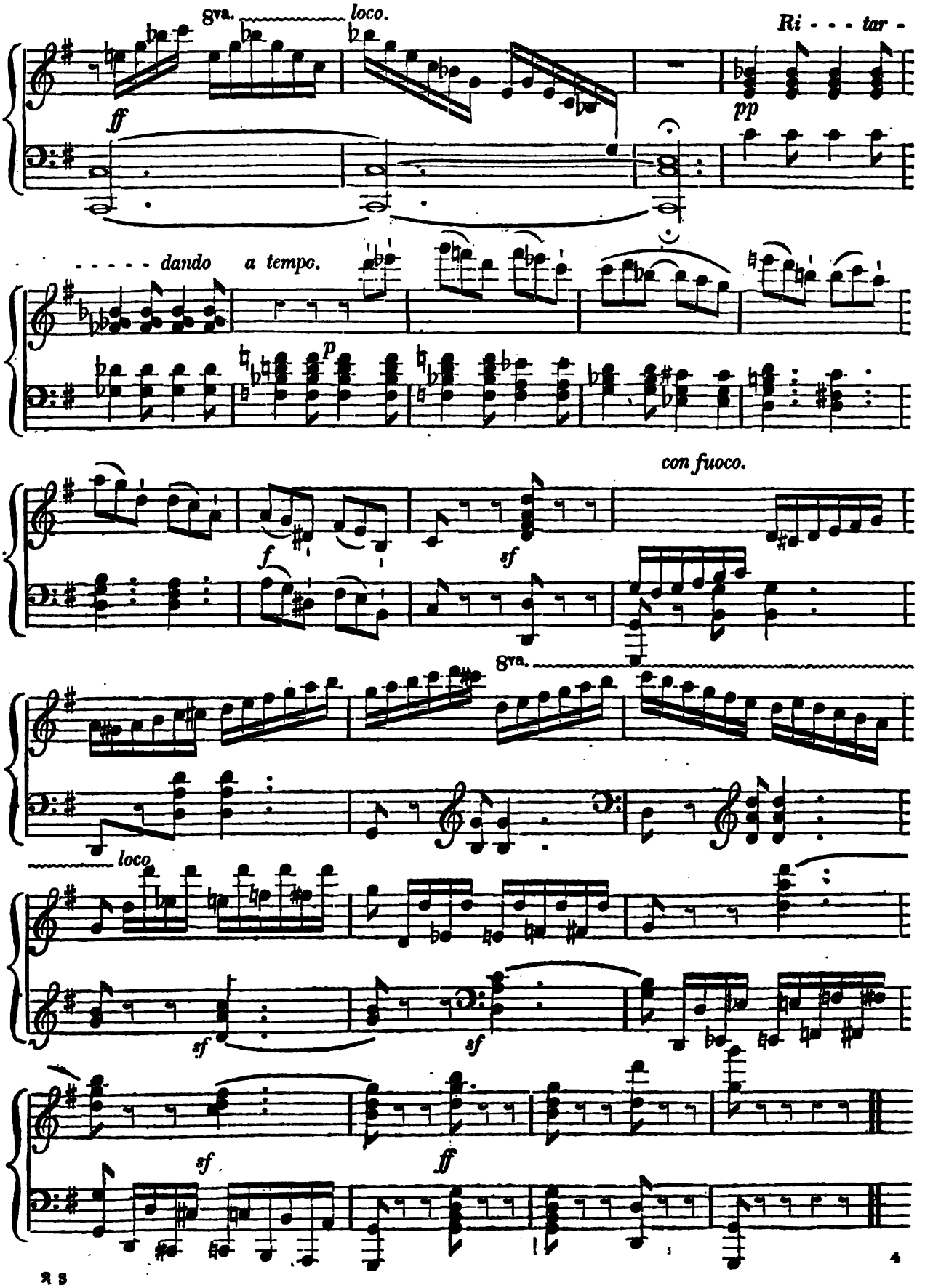

pp
f
f
sf.
sf.
f


Allegretto.
p
8va
loco.
cres.
p
8
p
cres.
f
p


cres.
f
decres.
p
cres.
f
decres.
rallent.


(Venetian.)
ALLEGRO NON TROPPO.
dolce
legato
ff
pp
ff
pp
Ped.

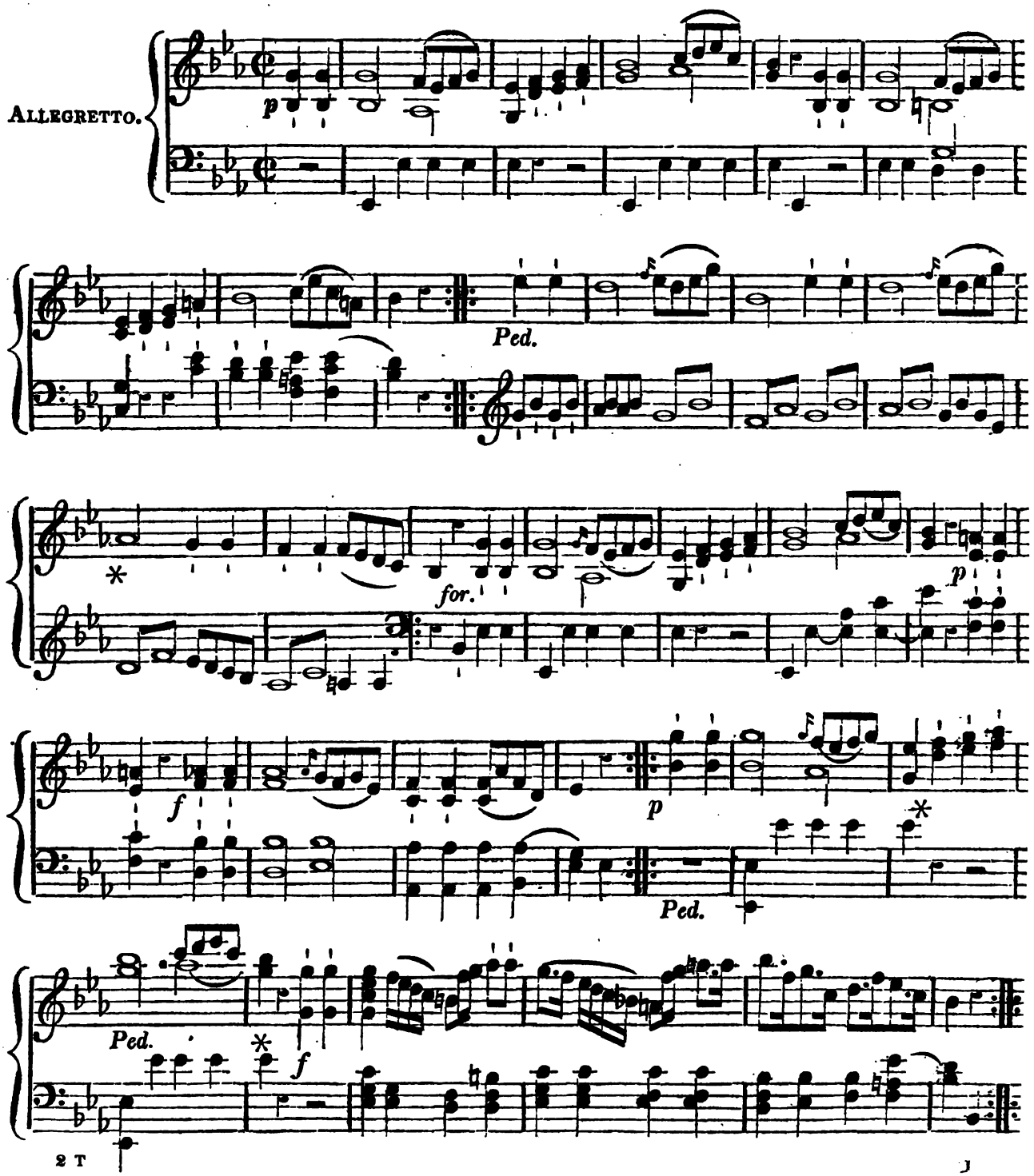

(Spanish.)
p
cres.
p
sf
sf
f
sf
sf sf sf sf sf sf

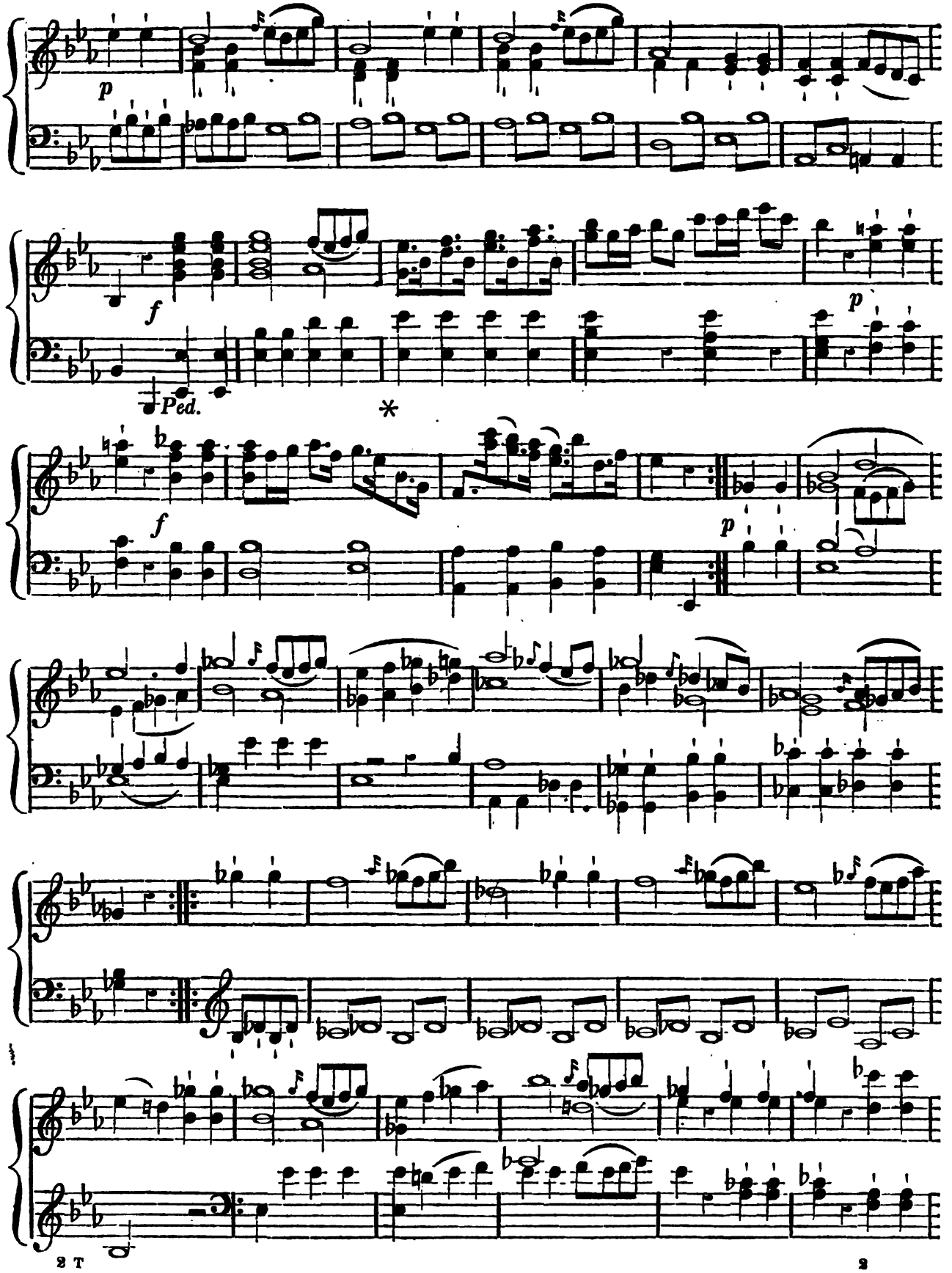

8va.
loco.
Ri - - - tar -
ff
pp
- - - - - dando a tempo.
p
con fuoco.
f
sf
8va.
loco
sf
sf
sf
ff

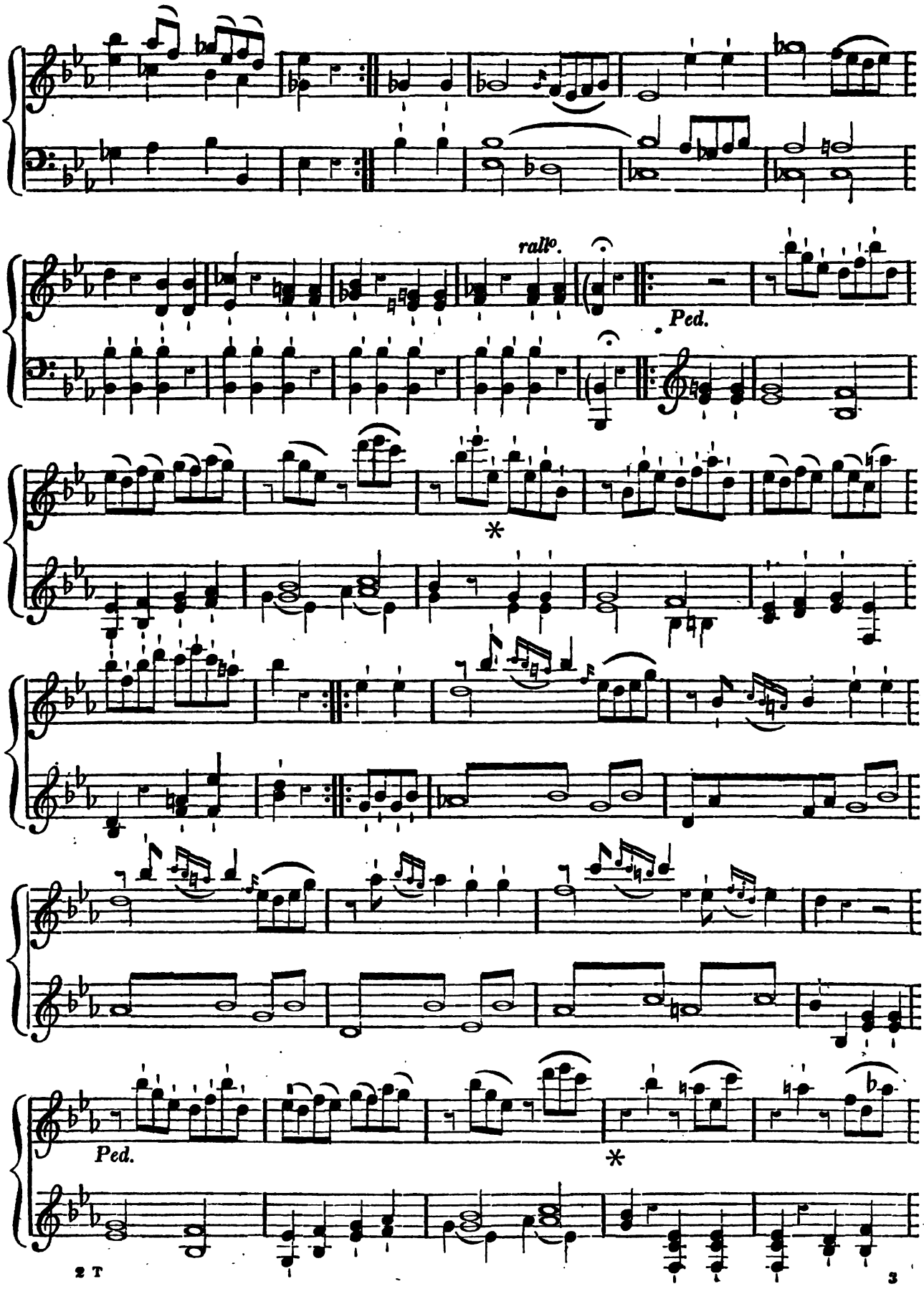
Romance,

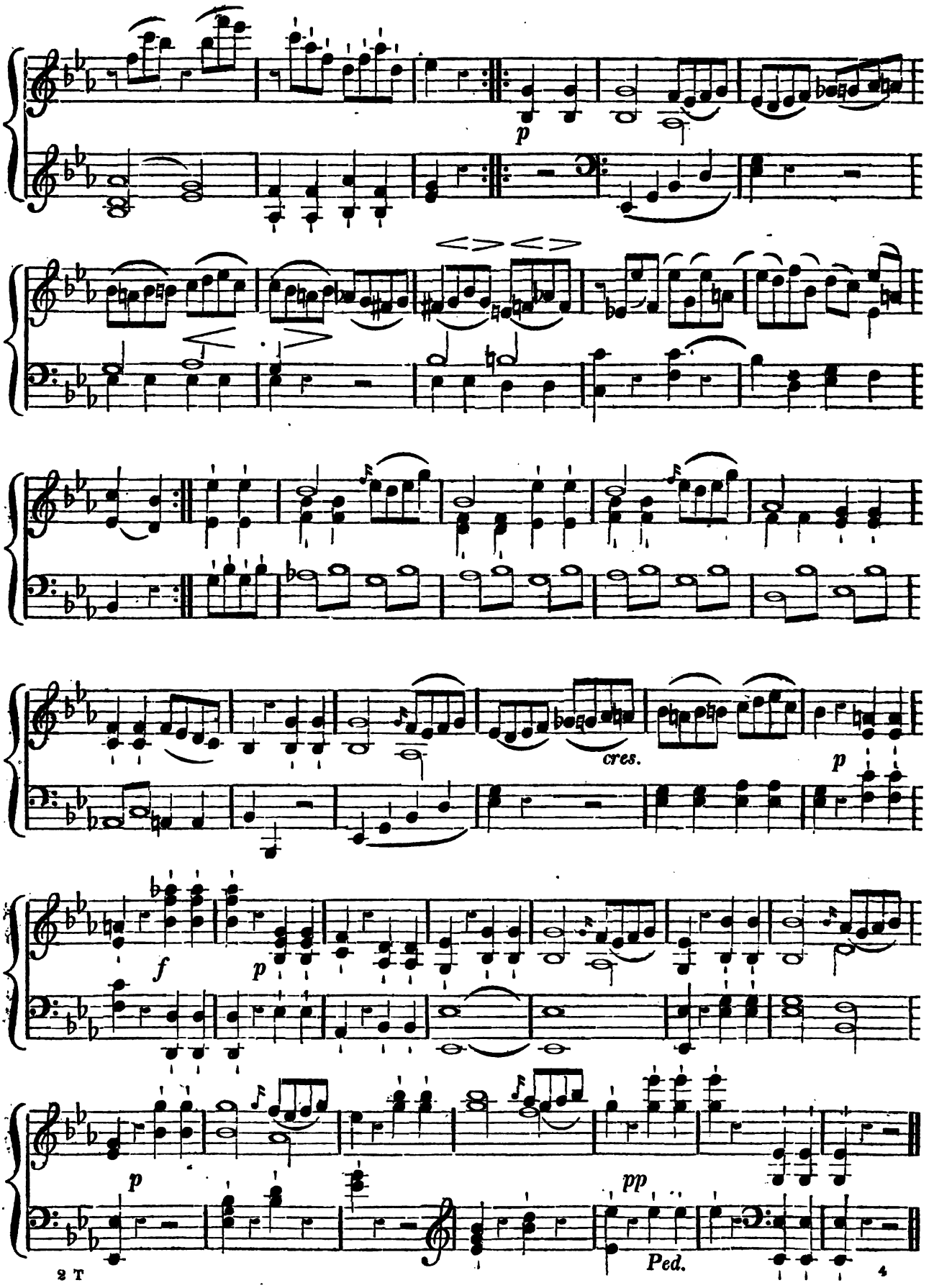
By HAYDN,

Arranged for the Piano-Forte.




p
f
Ped.
*
f
p
p


rall°.
Ped.
*
Ped.
*


p
cres.
p
f
p
p
pp
Ped.

"*Love Unblinded.*"

A Song,

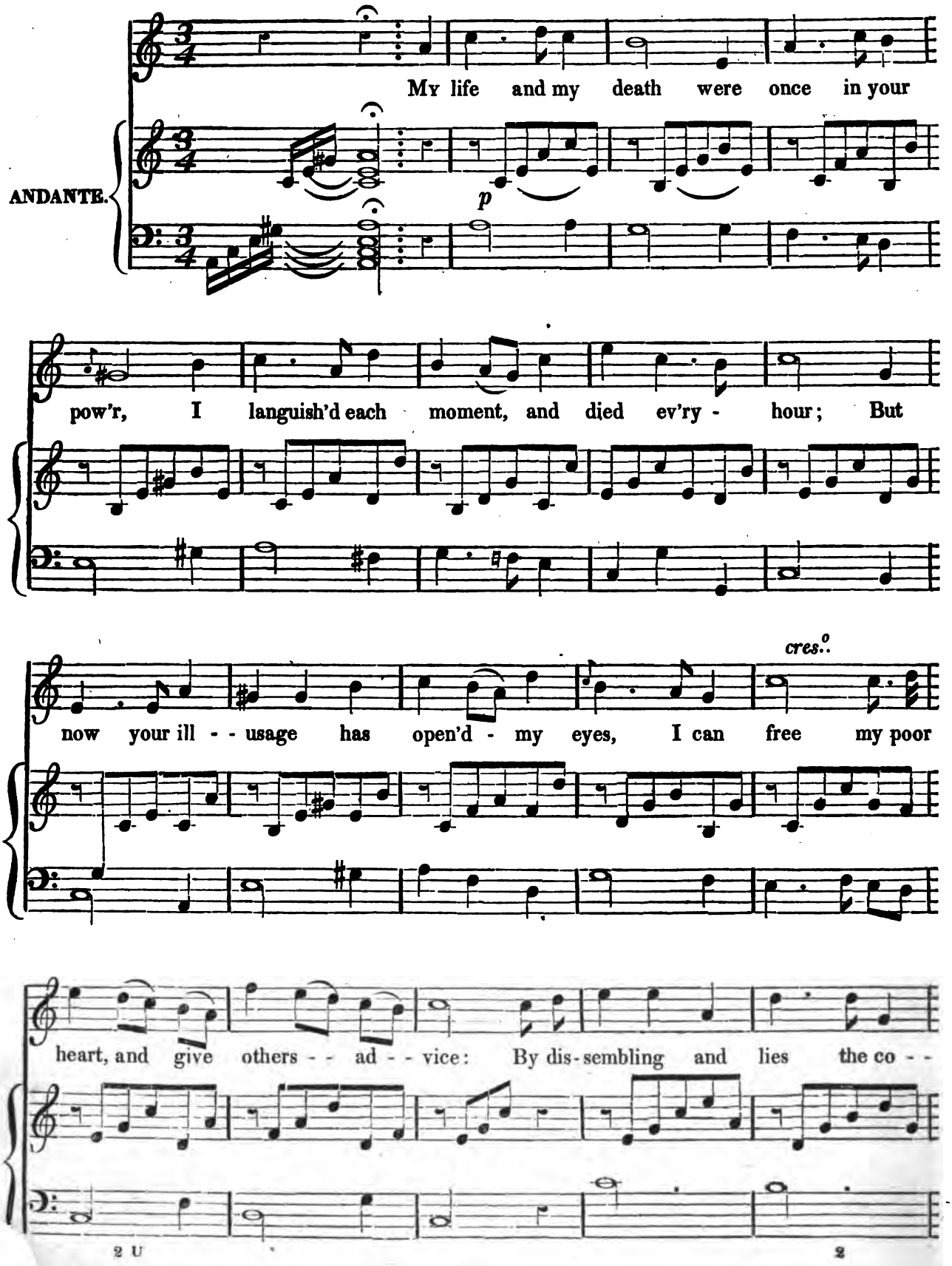
By Mr. (afterwards Dr.) WILLIAM TURNER;

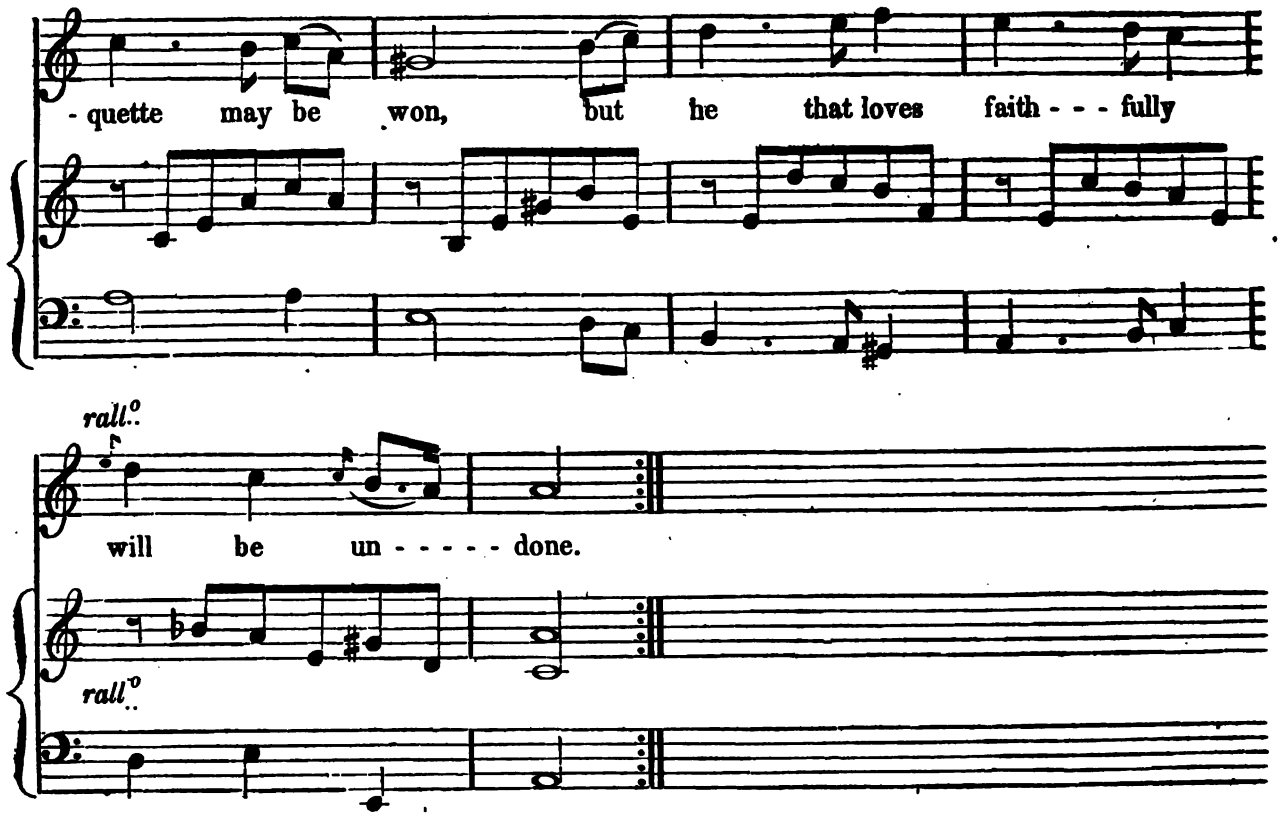
The Words by TOM D'URFEY:

The Accompaniments added to it for this Work,

(From "A Collection of New Songs, never printed before," Published in 1685.)

"William Turner was one of the second set of Chapel-children, and a disciple of Blow. When grown up, his voice broke into a fine counter-tenor, a circumstance which procured him an easy admittance into the Royal Chapel, of which he was sworn a Gentleman in 1669, and afterwards was appointed a Vicar-Choral in the Cathedral Church of St. Paul, and a Lay-Vicar of the Collegiate Church of St. Peter, at Westminster. In the year 1696, he commenced Doctor of his faculty in the University of Cambridge. Dr. Turner died in 1740, at the age of eighty-eight, and was buried in the Cloister of Westminster Abbey, in the same grave, and at the same time, with his wife Elizabeth, whose death happened but four days before his own. They had been married but a few years short of seventy, and in their relation exhibited to the world an illustrious example of conjugal virtue and felicity. The daughter, and only child, of these two excellent persons was married to Mr. John Robinson, Organist of Westminster Abbey, a pupil also of Dr. Blow. She had a good voice, and sung in the Opera of *Narcissus*; performed at the Haymarket, [Opera-House] in 1720, and to distinguish her from Mrs. Anastasia Robinson, a singer in the same Opera, was called Mrs. Turner Robinson."
—*Hawkins's Hist. of Music, V.* 101, 182.


My life and my death were once in your
ANDANTE.
p
pow'r, I languish'd each moment, and died ev'ry - hour; But
cres.o
now your ill - - usage has open'd - my eyes, I can free my poor
heart, and give others - - ad - - vice: By dis-sembling and lies the co - -



II.

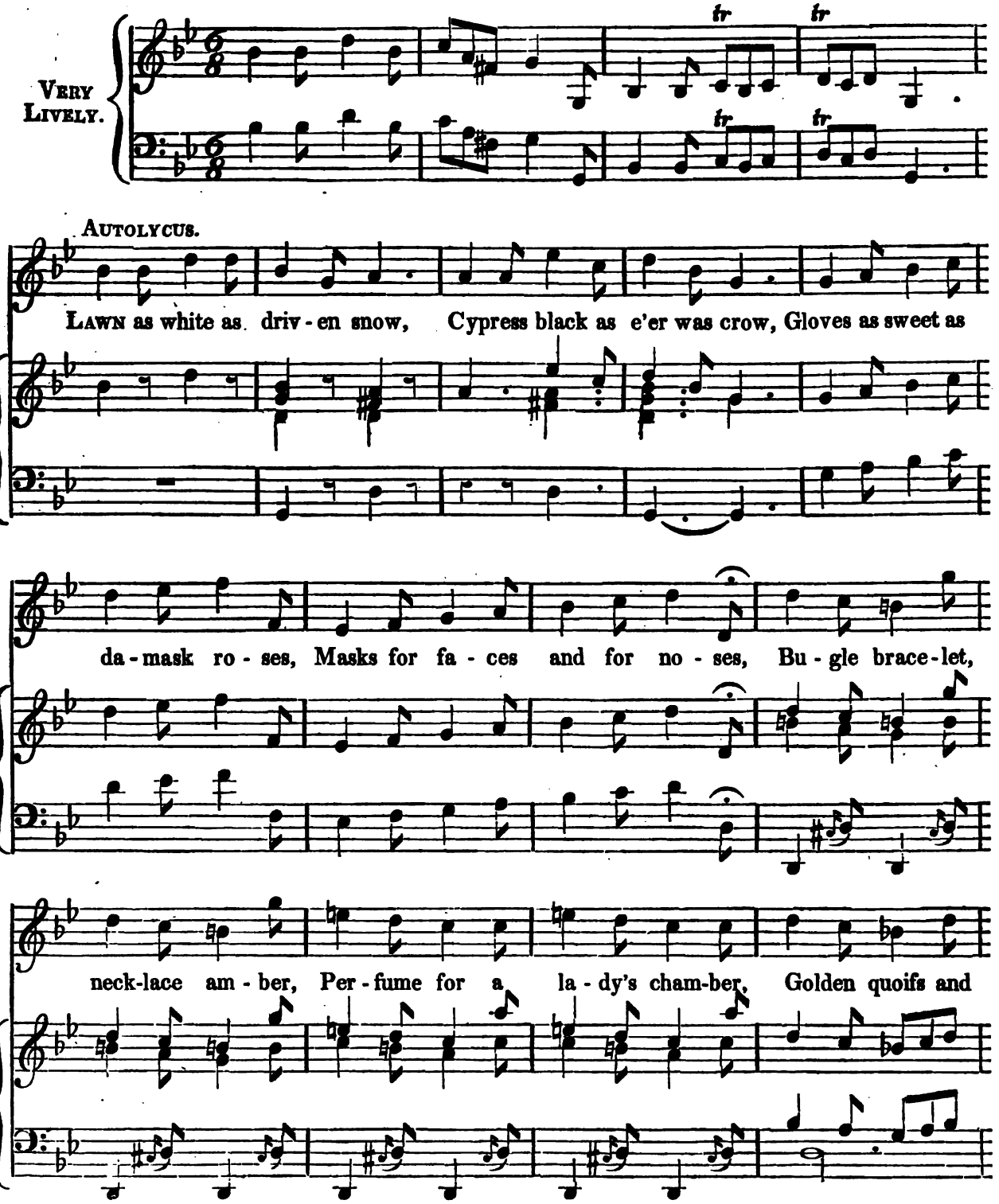
Time was, false AURELIA, I thought you as bright
As angels adorn'd in the glories of light;
But your pride and ingratitude now, I thank Fate,
Have taught my dull sense to distinguish the cheat:
And now I can see in your face no such prize,
No charms in your person, no darts in your eyes.

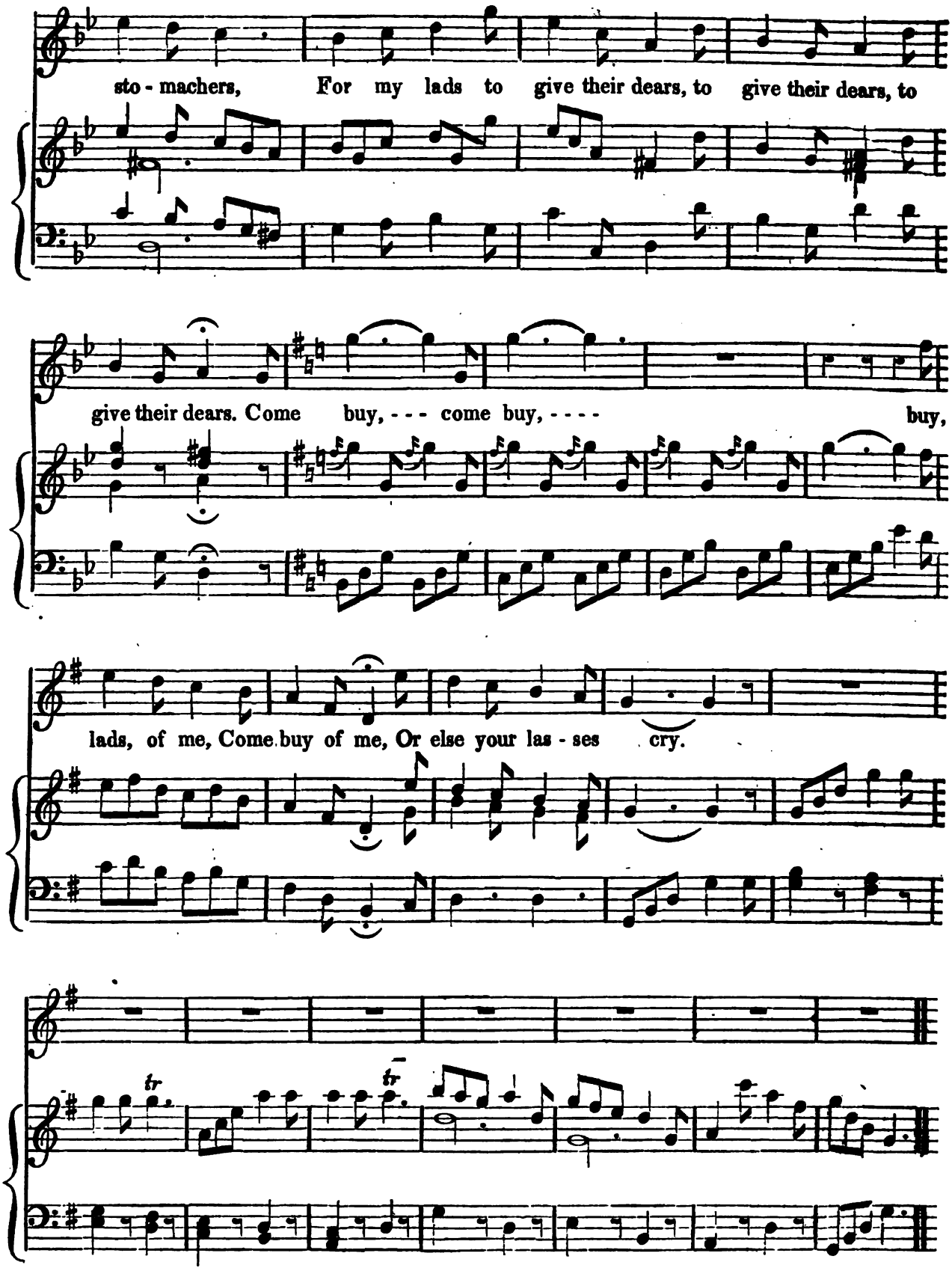
The Song

Of Autolycus, in the Winter's Tale, Act iv, Sc. 3.

Set to Music by W. LINLEY, Esqre.

(From his "Shakspeare's Dramatic Songs.")




sto - machers, For my lads to give their dears, to give their dears, to
give their dears. Come buy, - - - come buy, - - - -
buy,
lads, of me, Come buy of me, Or else your las - ses cry.
tr
tr

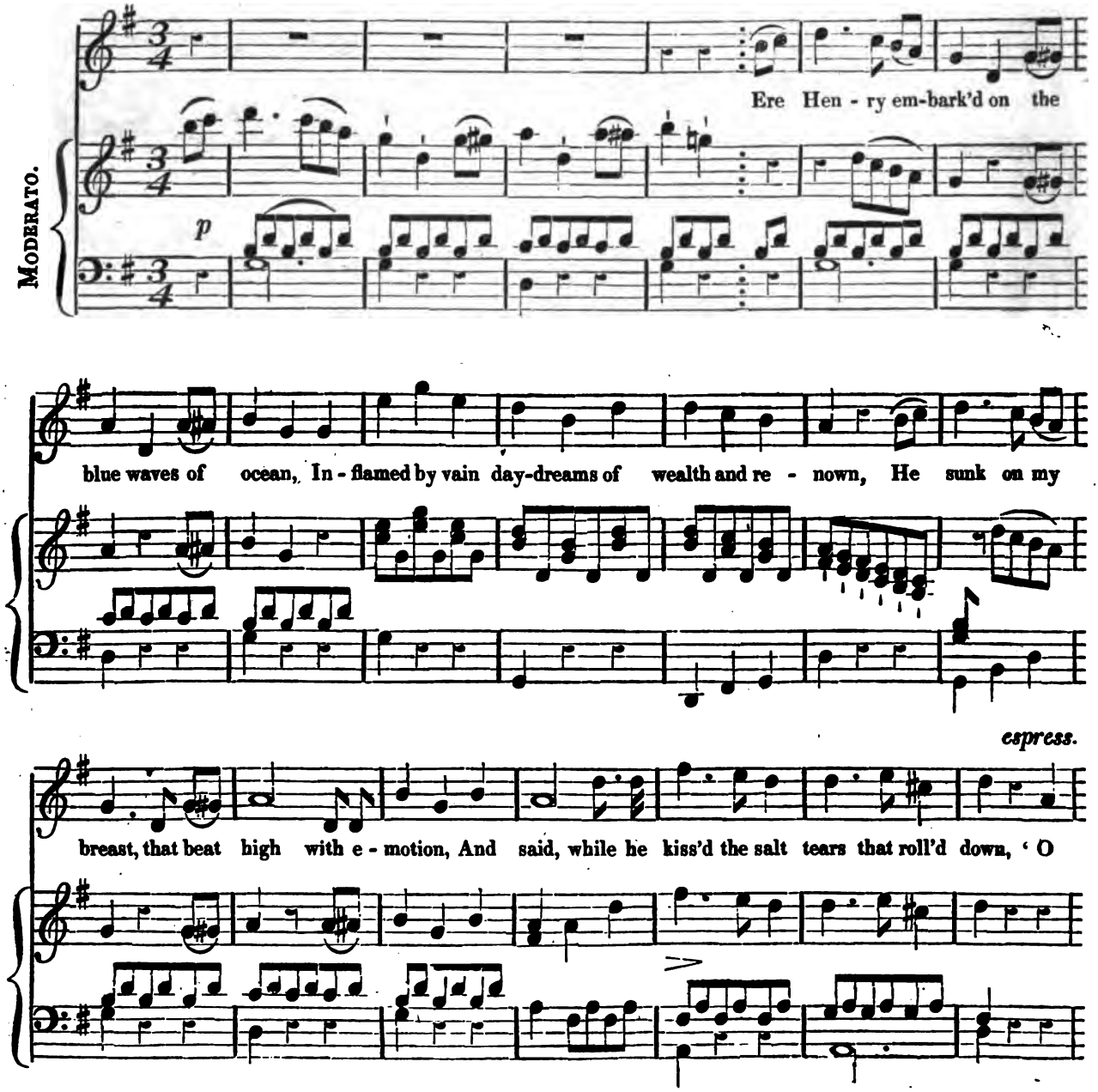
Canzonet,

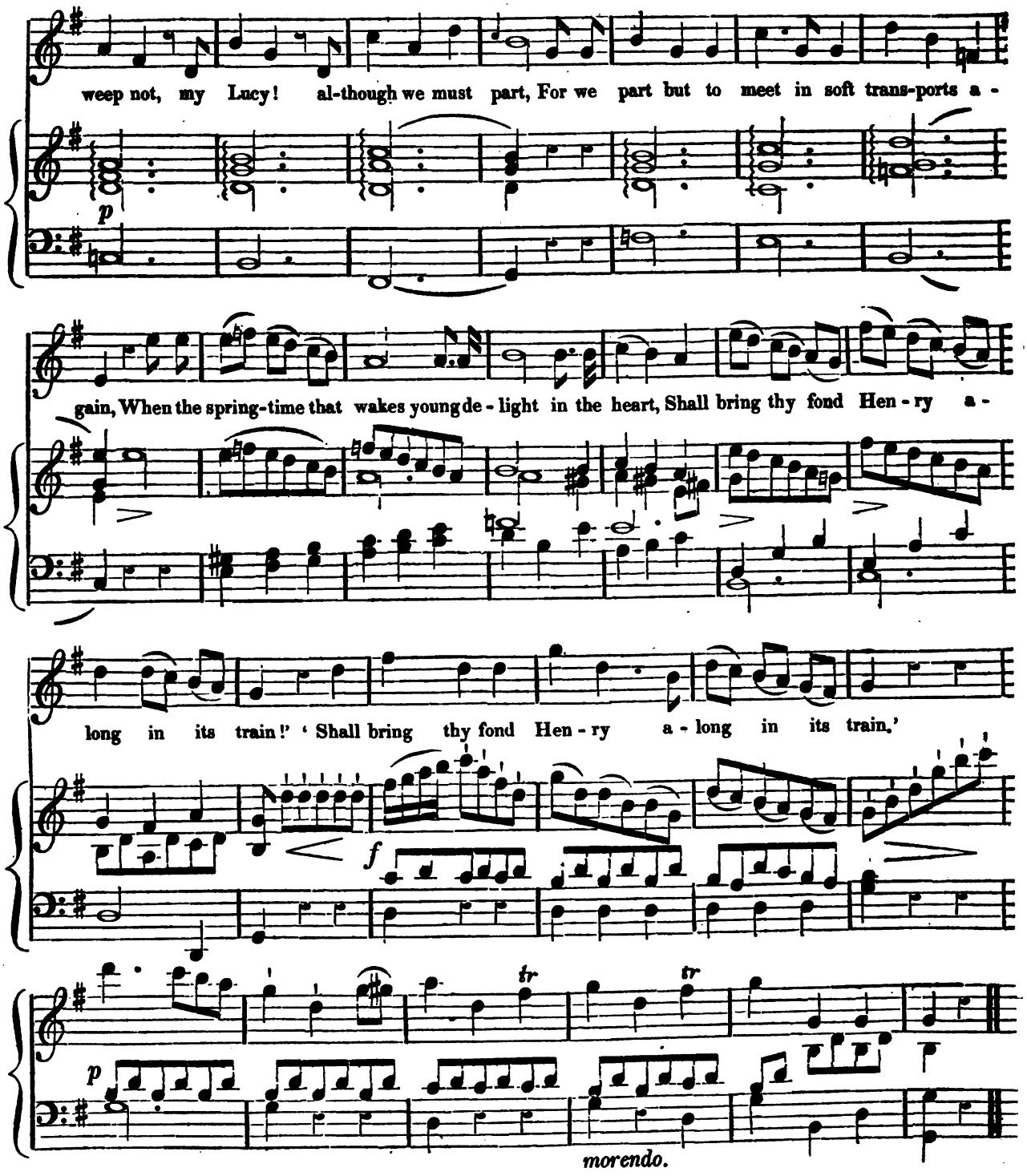
" ERE HENRY EMBARK'D,"

The MUSIC by HIMMEL;

ORIGINALLY SET TO GERMAN WORDS, AND FOR THIS WORK TRANSFERRED AND ADAPTED TO AN ENGLISH SONG, WRITTEN BY

DAVID CAREY, Esq.





2

Already the wide-wasting tempests are over,
That blasted the year, and embroil'd the deep main;
The spring-time returns—yet returns not my lover,
And Lucy laments, but laments all in vain.
'O Henry, no more the cold blasts of the north
'Blow bleak from the mountains, and ravage our grove:
'But sweet 'neath the hawthorn the primrose peeps forth,
'And birds in the covert are telling their love.

'Then haste thee, dear youth! from yon wide waste of waters,
'And fly to our vale on the Zephyr's swift wing,
'Where Flora o'er all the green carpet now scatters
'Her earliest sweets on the breezes of spring;
'Where nothing in nature my heart ever cheers,
'That thinks of my Henry, and flies from delight:
'O! swift be thy speed, to dispel my dark fears,
'As the rising Sun chases the shadows of night.'

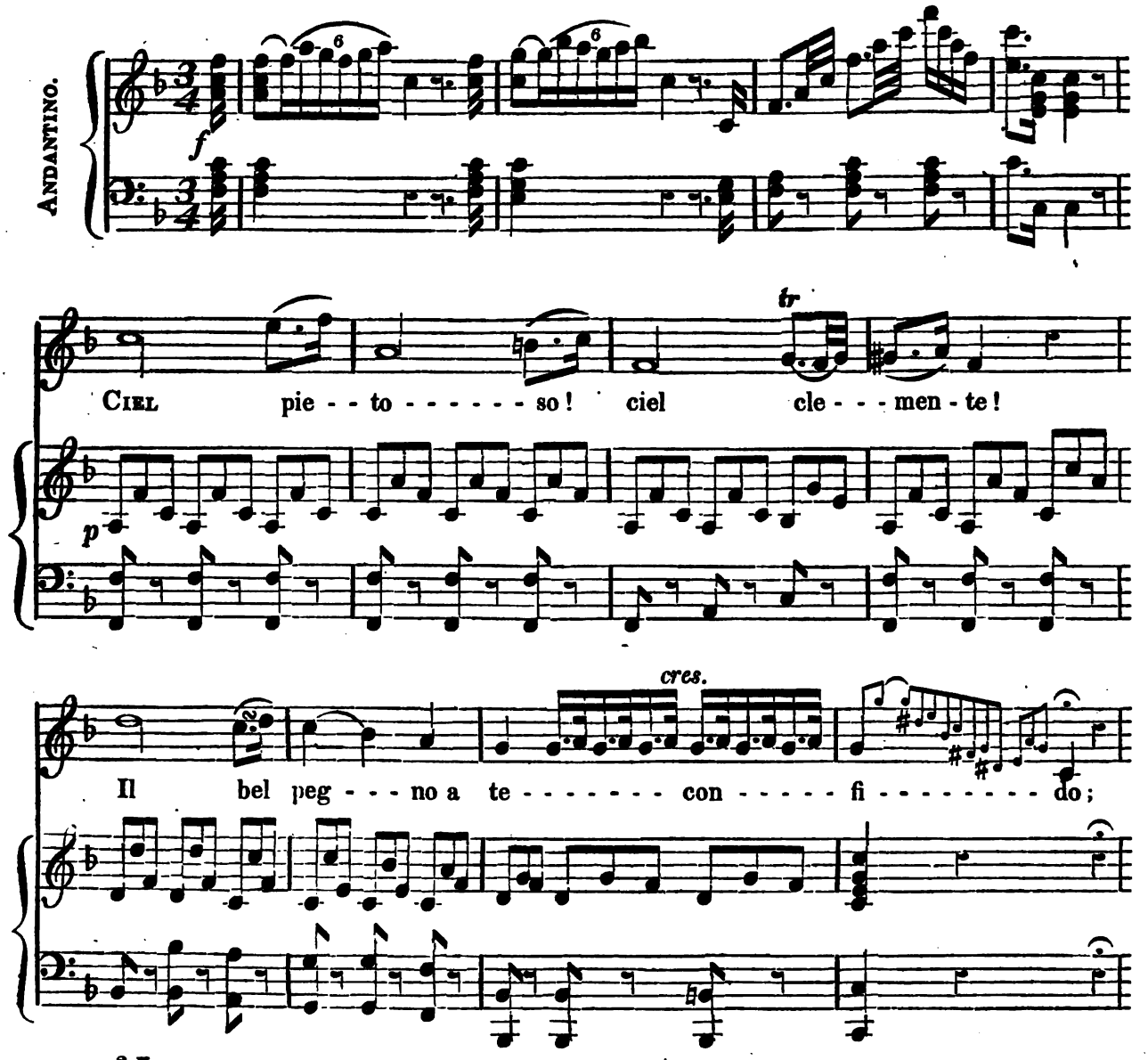
" Ciel pietoso ! "

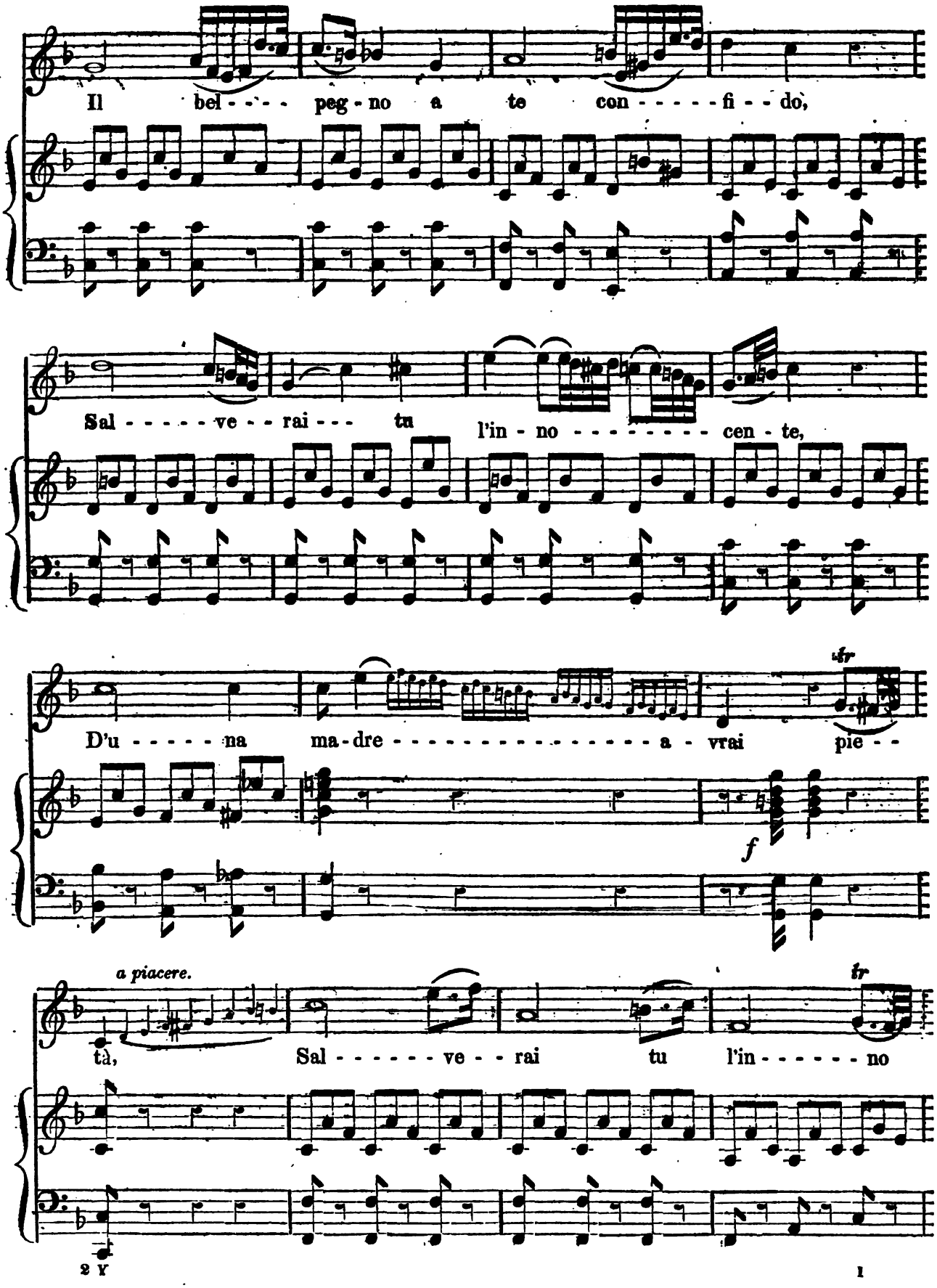
Aria,

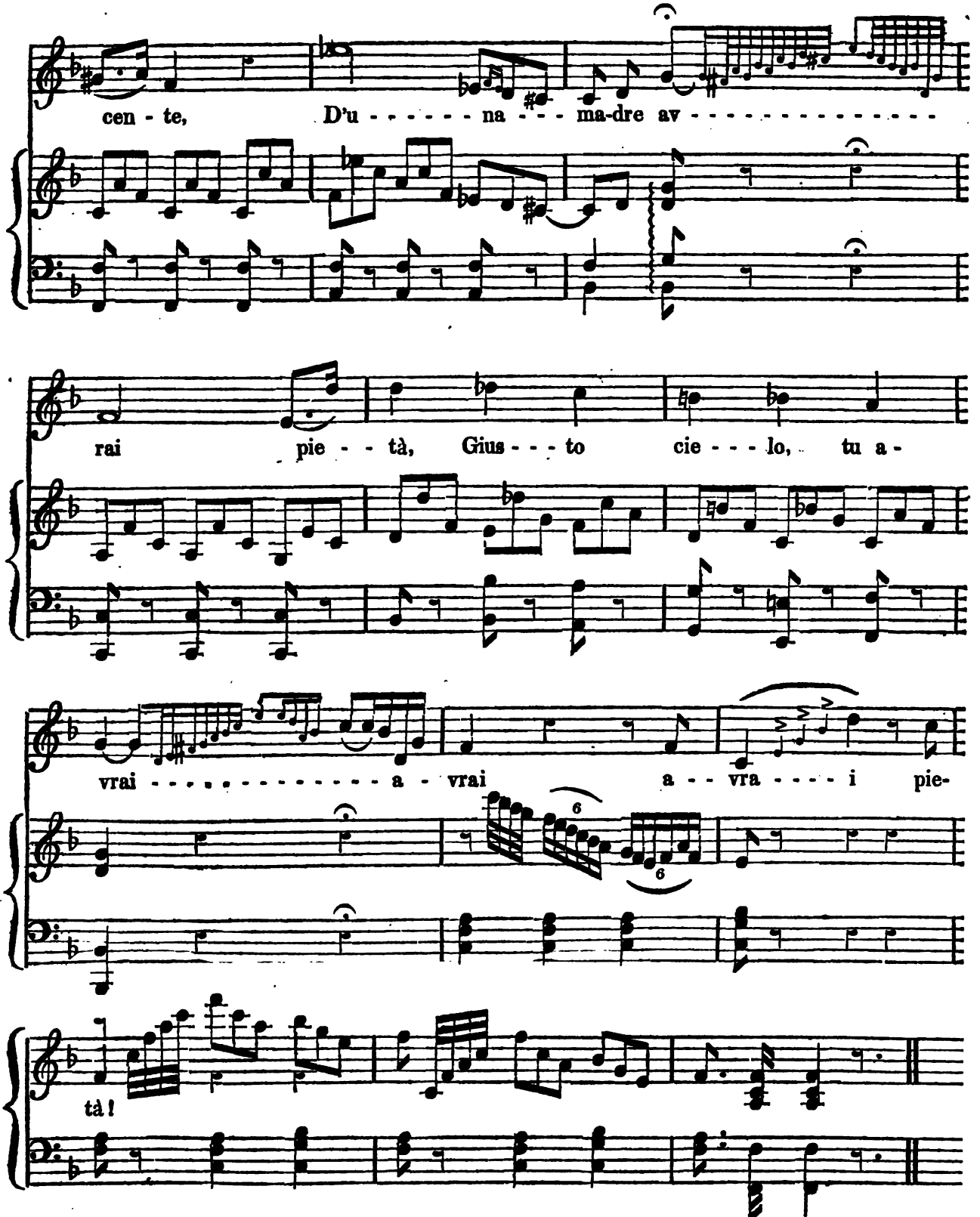
From the serious Opera of **Zelmira,**

By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.




Il bel - - - - peg - no a te con - - - - - fi - - do,
Sal - - - - - ve - - rai - - - tu l'in - no - - - - - - - - cen - te,
tr
D'u - - - - - na ma - dre - - - - - - - - - - - - - - - a - vrai pie - -
f
a piacere.
tr
tà, Sal - - - - - - ve - - rai tu l'in - - - - - - no



(Italian words.)

Ciel pietoso! ciel clemente!
Il bel pegno a te confido;
Salverai tu l'innocente,
D'una madre avrai pietà;
Giusto ciel, avrai pietà!

(Literal translation.)

Pitying heaven! O clement heaven!
The sweet task to you I confide;
Thou shalt save the innocent.
Thou shalt have pity on a mother,
Just heaven, thou shalt have pity!

(Versified to suit the Metre.)

O pitying heaven! to thee I trust
The task, how grateful, how divine!
To shield the innocent and soothe
A mother's griefs be thine;
Just heaven, the task be thine!

Song,

"DAVID RIZZIO TO MARY, QUEEN OF SCOTS,"

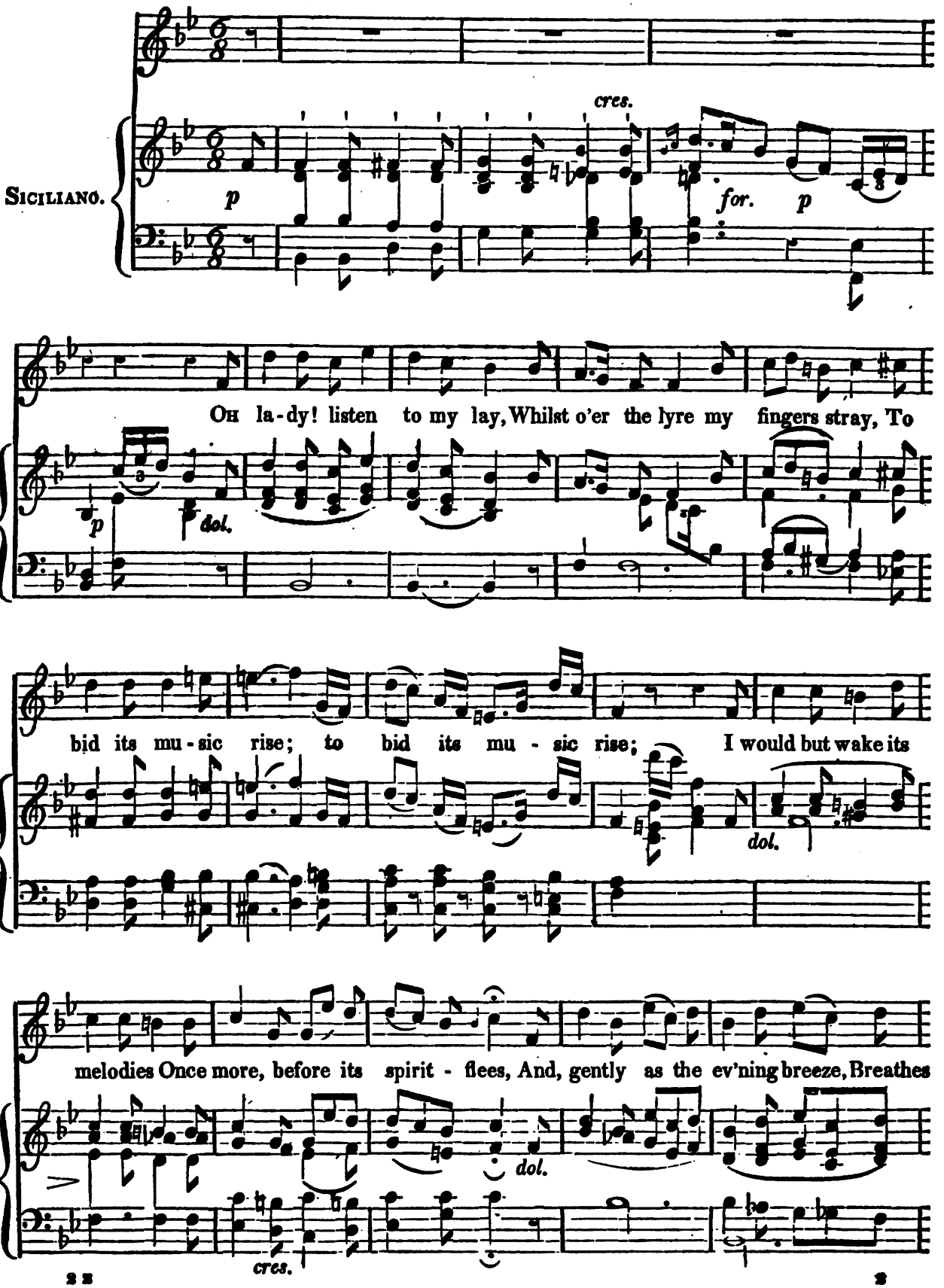
FROM "POEMS BY HENRY NEELE;"

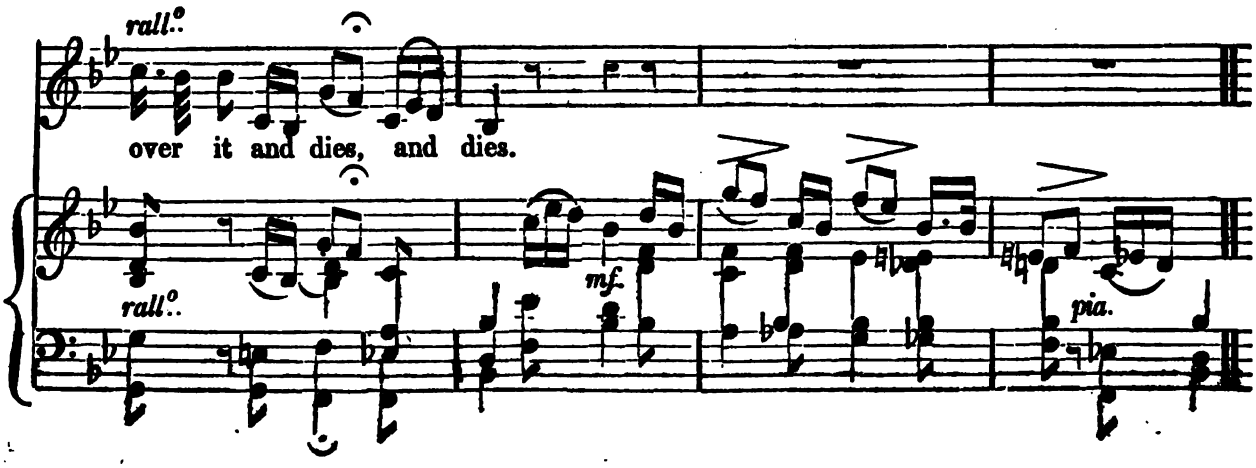
The Music

By THOMAS ATTWOOD, Esq.

COMPOSER, *&c.* TO HIS MAJESTY.

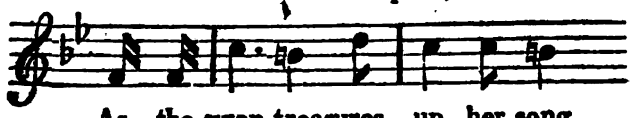
PUBLISHED BY PERMISSION OF THE AUTHOR.


Siciliano.
cres.
p
for.
p
Oh la-dy! listen to my lay, Whilst o'er the lyre my fingers stray, To
p
dol.
bid its mu-sic rise; to bid its mu-sic rise; I would but wake its
dol.
melodies Once more, before its spirit-flees, And, gently as the ev'ning breeze, Breathes
dol.
cres.



II.

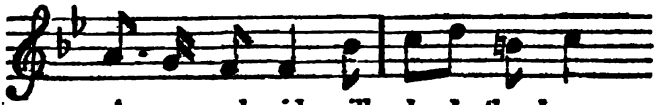
I meant this love should secret rest,
Within my sad and silent breast,
Till life and I should part;



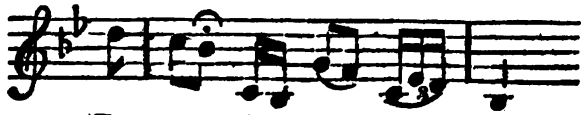
As the swan treasures up her song,
Unknown, unheard, her whole life long,
Nor yields one warble to the throng,
Until it breaks her heart!

III.

But now the spell is burst, and now



Anger and pride will cloud thy brow,
Yet thou wilt mourn my lot;
Nor use me for thy scorn or mirth,
For lightnings, that from heaven have birth,
Unlike the base-born fires of earth,



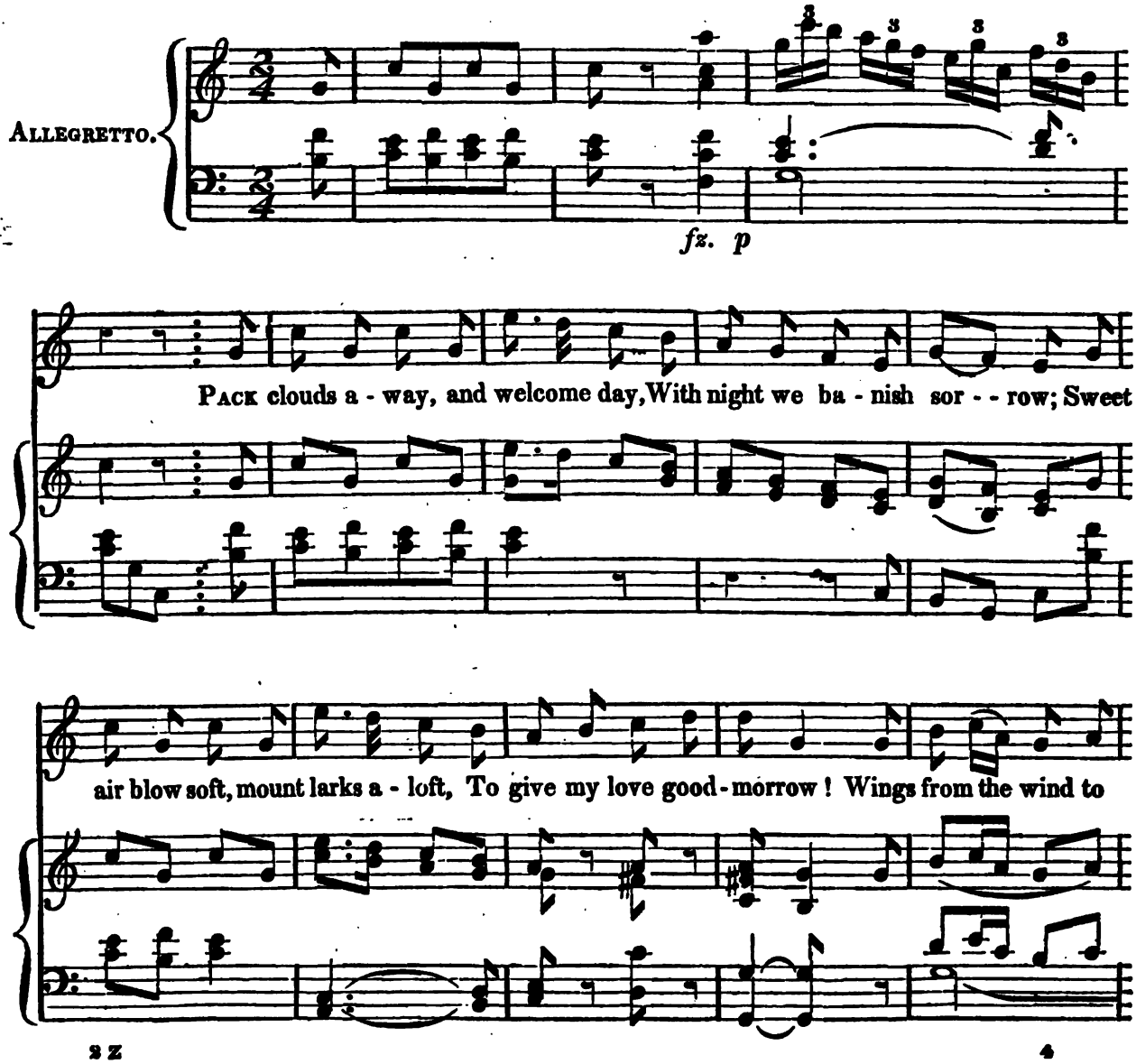
De - stroy, but tor - ture not.

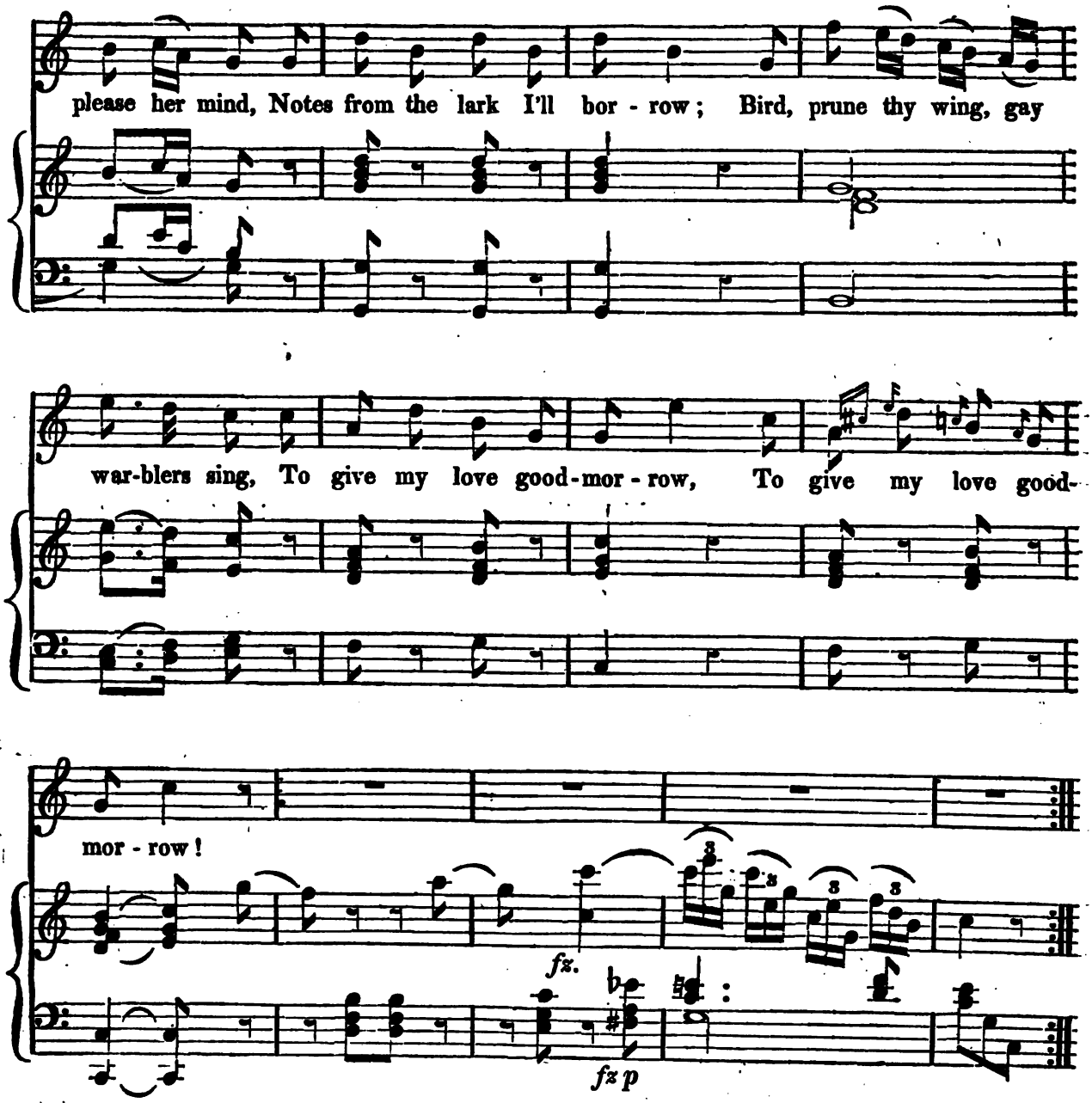
Canzonet,

"Good-Morrow!"

The MUSIC by MOZART,

Set by him to German words only; but now transferred to a Song in the "True Roman Tragedy of THE RAPE OF LUCRECE, written by THOMAS HEYWOOD. Acted by Her Majesties Servants at the *Red-Bull*. London, Printed by John Raworth, for Nathaniel Batter. 1638."—(From a copy of Heywood's Dramatic Works, in His Majesty's Library.)





II.

Wake from thy nest, Robin-red-breast,
Sing birds in every furrow;
And from each hill, let music shrill
Give my fair love good-morrow!
Blackbird, and thrush, in every bush,
Stare, linnet, and blithe sparrow!
Ye pretty elves, amongst yourselves,
Sing my fair love good-morrow!
Sing my sweet love good-morrow!

"GIA CO' MIRTI,"

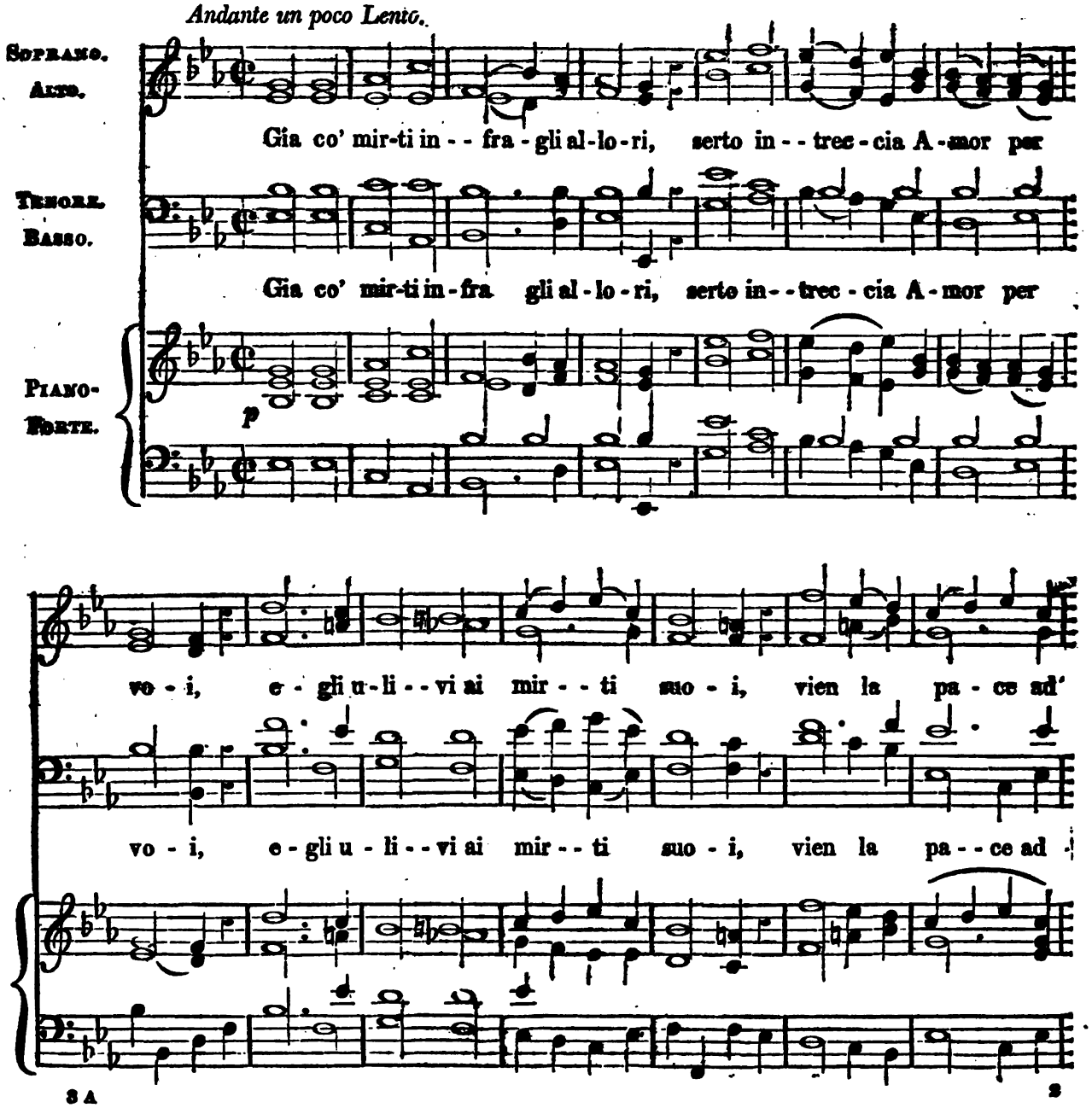
Quartetto,

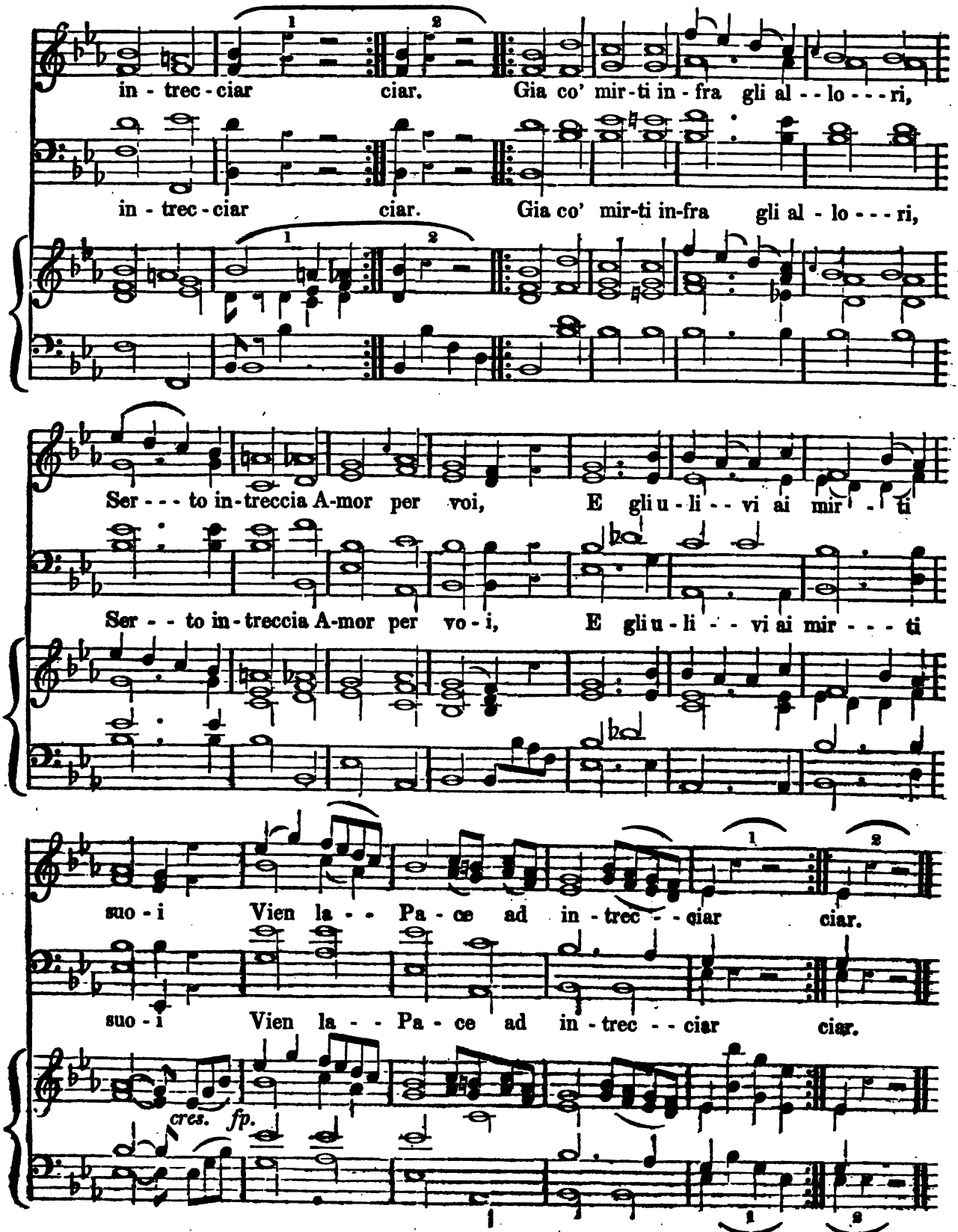
FOR A SOPRANO, ALTO (OR TWO SOPRANOS,) TENOR, AND BASE,

FROM THE TRAGIC OPERA OF "ENEA NEL LAZIO;"

Composed by VINCENZO RIGHINI

Andante un poco Lento.





(Italian Words.)

Gia co' mirti infra gli allori,
Serto intreccia Amor per voi;
E gli ulivi ai mirti suoi
Vien la Pace ad intrecciar.

(Literal translation.)

Now of myrtles mixed with laurels,
Love weaves a crown for these;
And Peace comes to entwine
Her olives with his myrtles.

(Versified to suit the metre.)

Myrtles sweet with laurels twining,
Love entwineth a crown for these;
And sweet Peace her olives joining,
Bids the union perfect be.

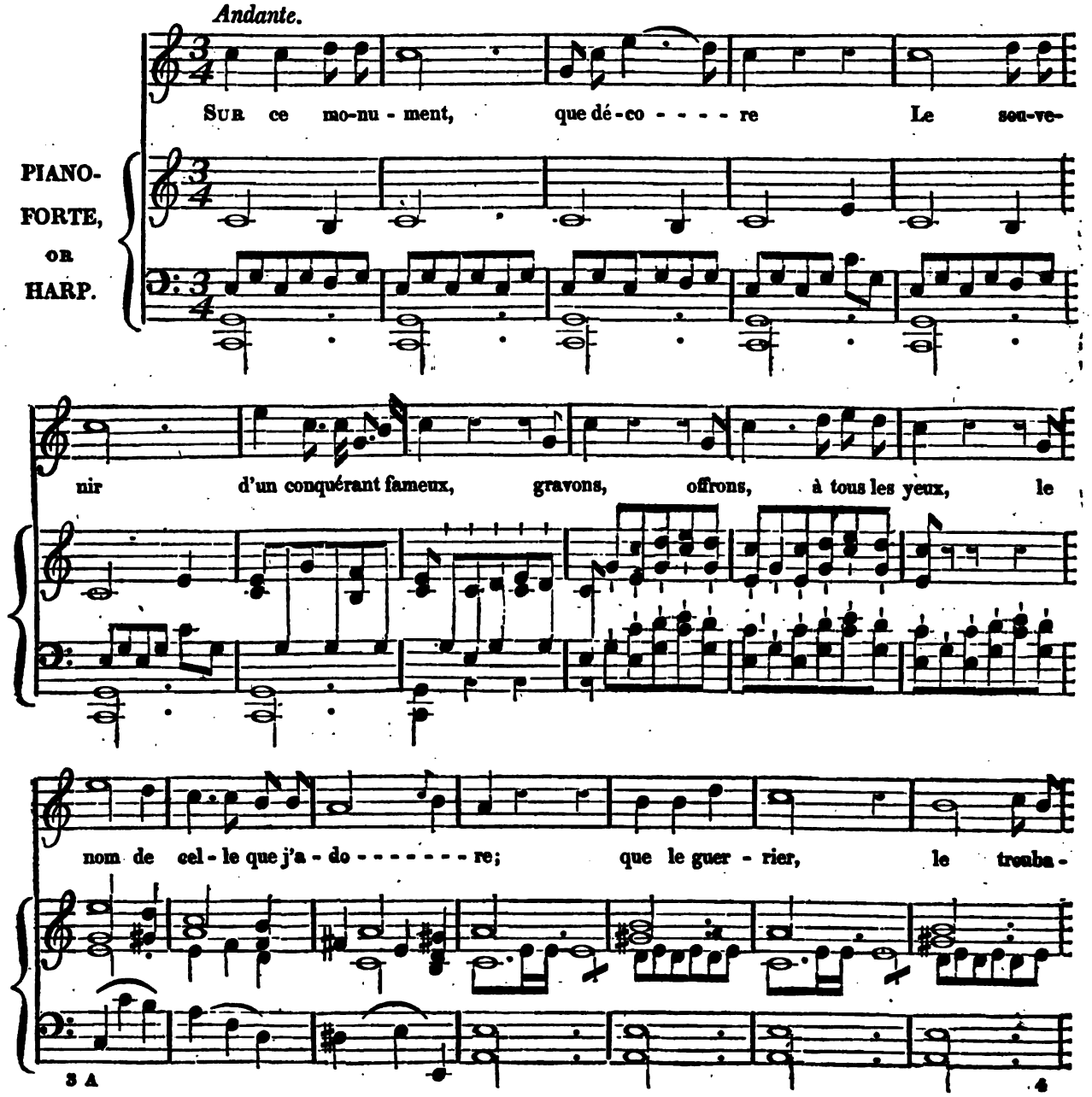
"SUR CE MONUMENT,"

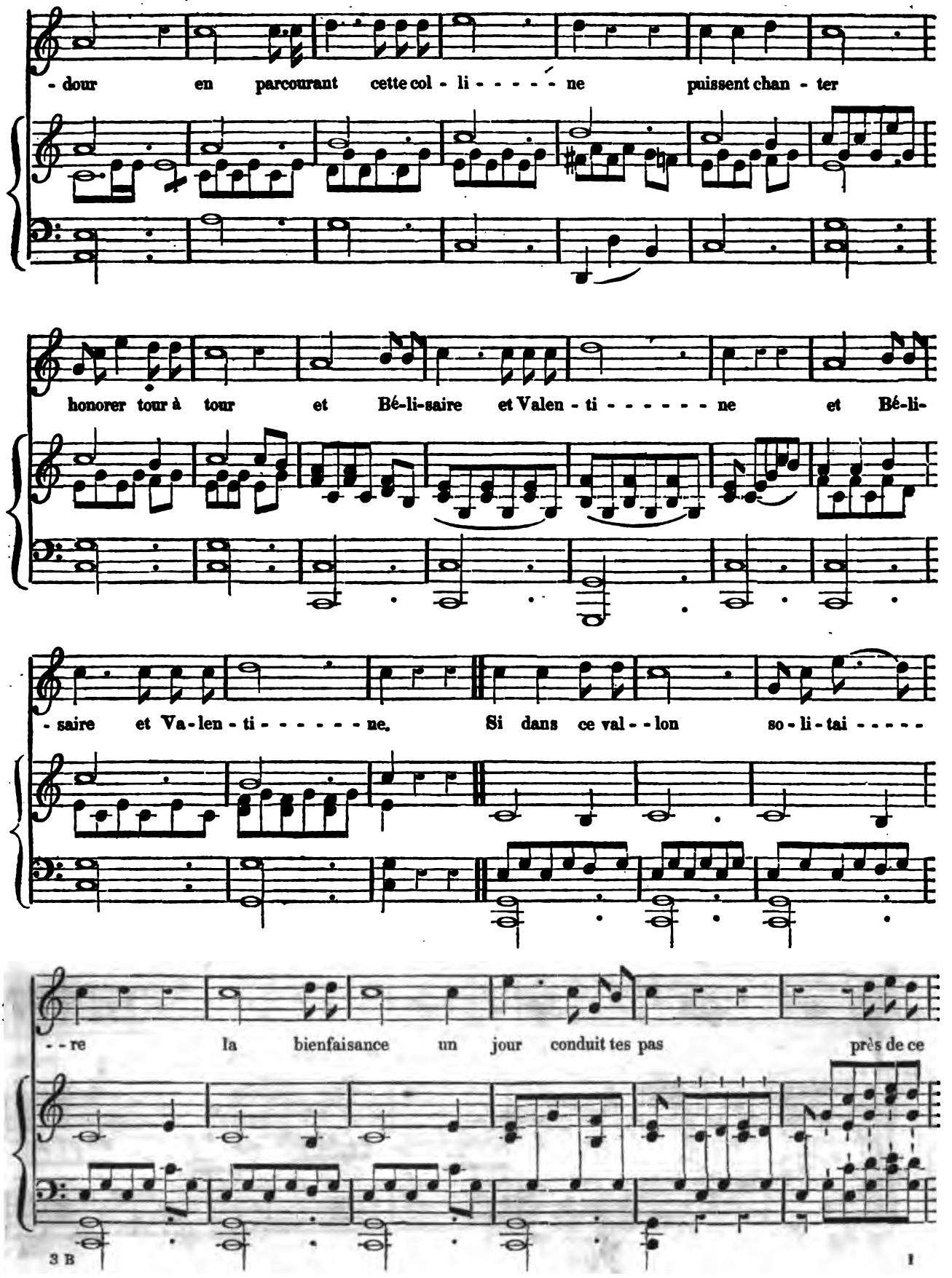
THE POPULAR AIR IN THE OPERA OF

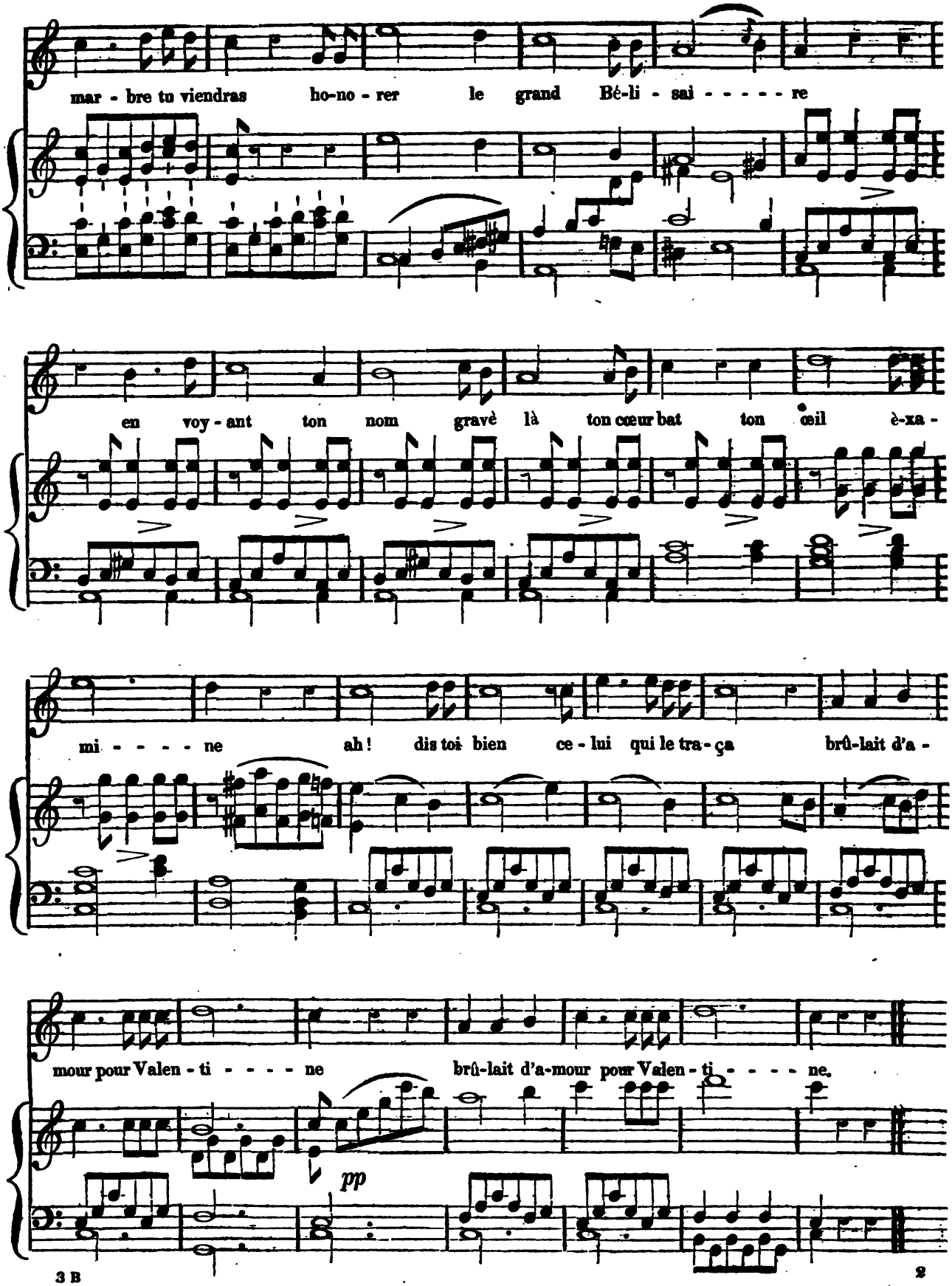
Valentine de Milan;

Composed by MÉHUL; and arranged by J. MOSCHELES.

THE WORDS BY M. BOUILLY.




- dour en parcourant cette col - li - - - - - ne puissent chan - ter
honorer tour à tour et Bé-li-saire et Valen - ti - - - - - - ne et Bé-li-
- saire et Va-len - ti - - - - - - ne. Si dans ce val - - lon so - li - tai - - - - -
- - re la bienfaisance un jour conduit tes pas près de ce


mar - bre tu viendras ho-no - rer le grand Bé-li - sai - - - - - re
en voy - ant ton nom gravè là ton cœur bat ton œil è-xa -
mi - - - - - ne ah! dis toi bien ce - lui qui le tra - ça brû-lait d'a -
mour pour Valen - ti - - - - ne brû-lait d'a-mour pour Valen - ti - - - - ne.
pp

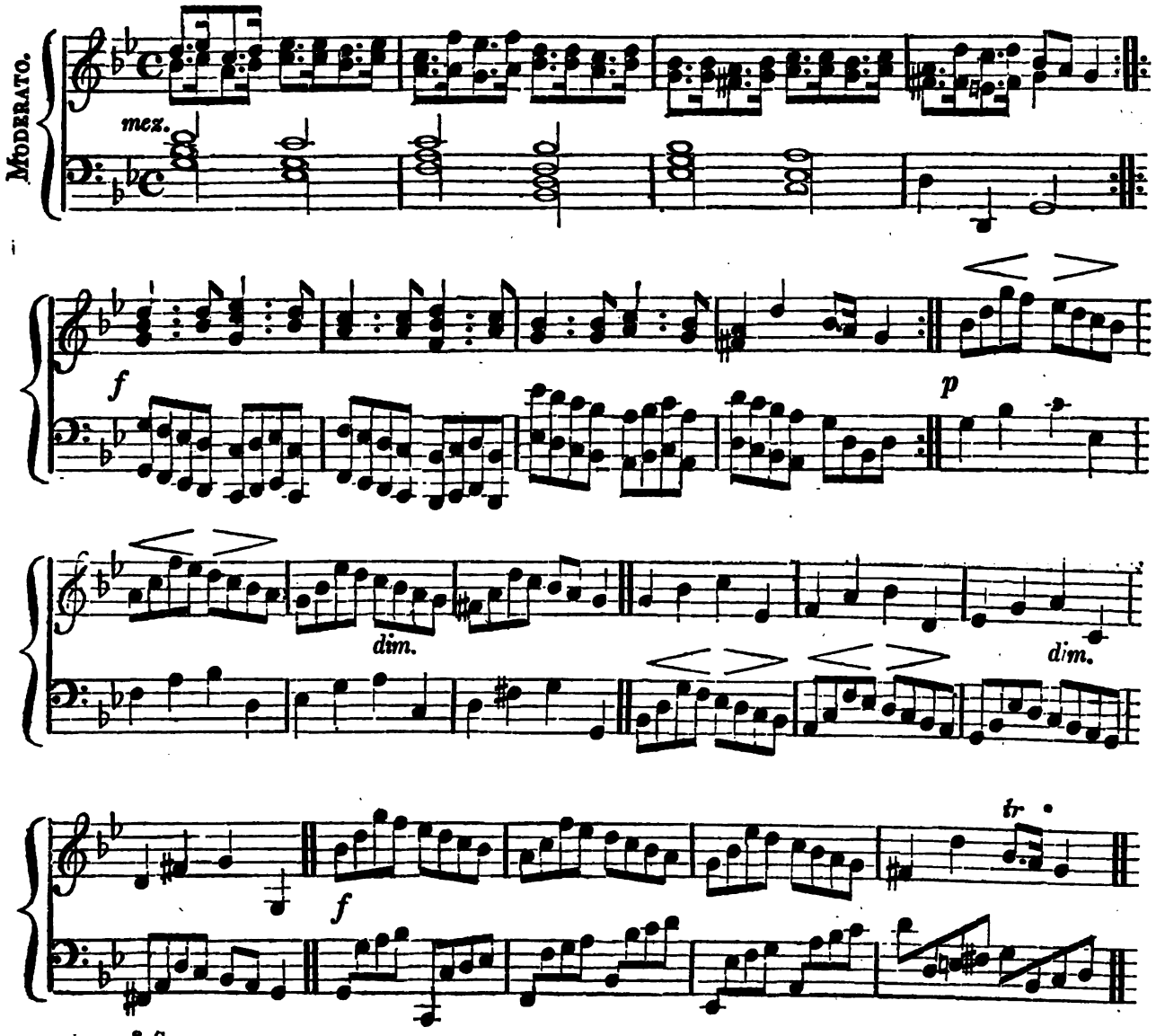
Passacaille,

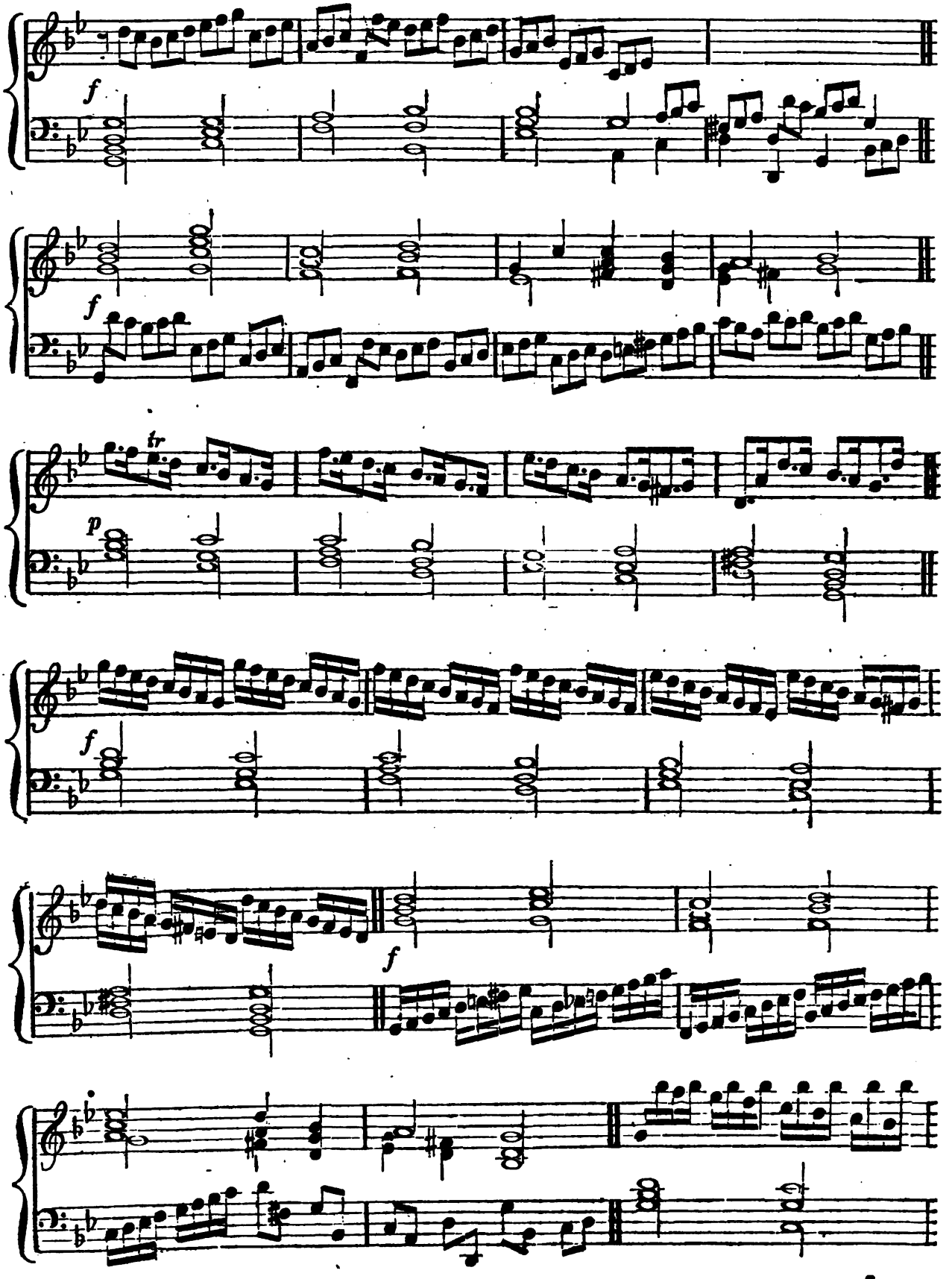
From the first "Suites de Pieces pour le Clavecin,"

COMPOSED BY

GEORGE FREDERICK HANDEL.

[*Passacaille* is the name of a slow, grave dance, which first appeared in the latter part of the seventeenth century, and fell into disuse early in the eighteenth. The following is selected for insertion, not only on account of its merit, but also as being less known than most of the compositions of this illustrious musician. The observing performer will remark in it some chromatic modulations, which seem so modern, that, under doubtful circumstances, they might have been mistaken for the interpolations of the present day.]




f
f
tr
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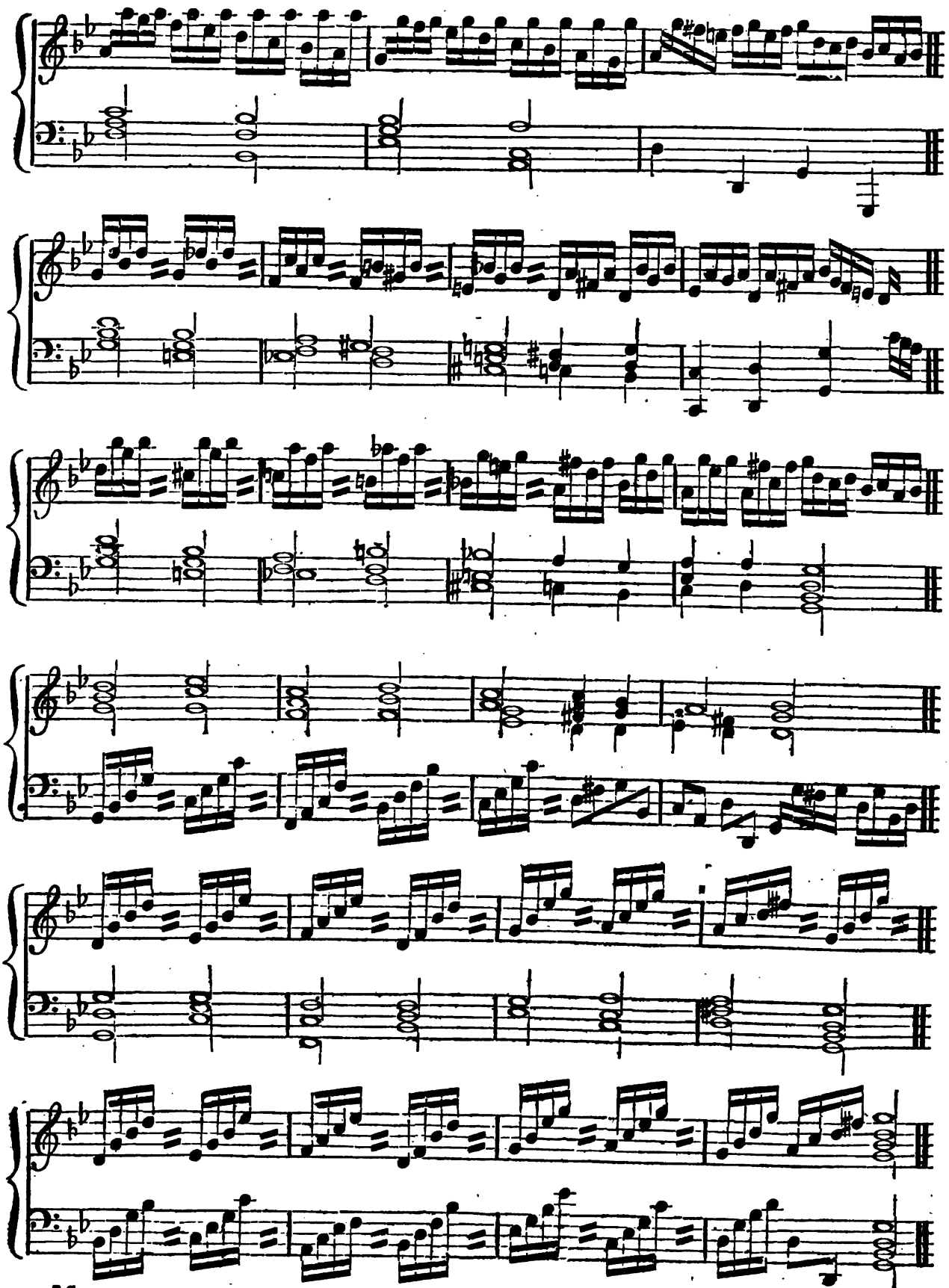


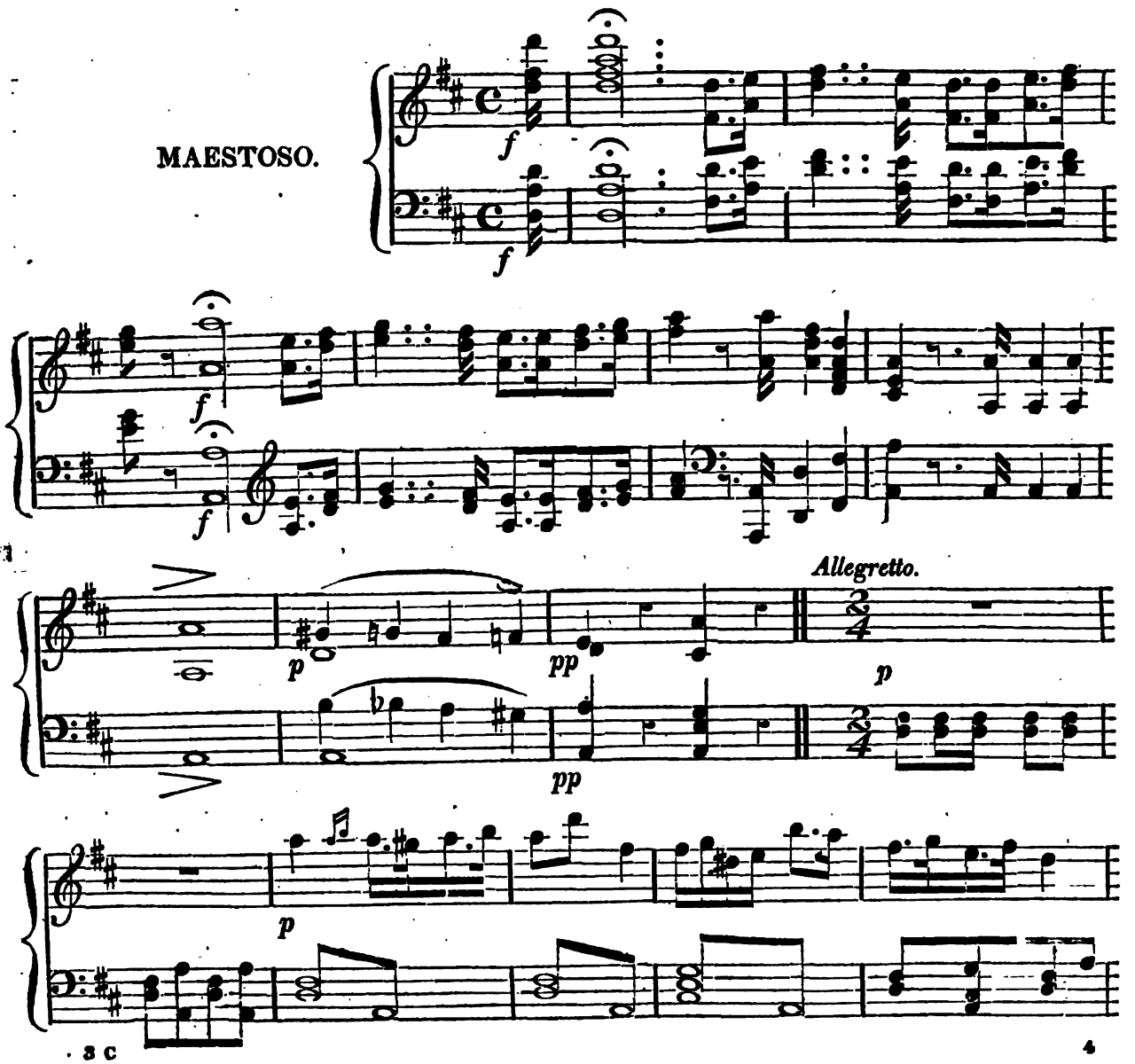
Divertimento,

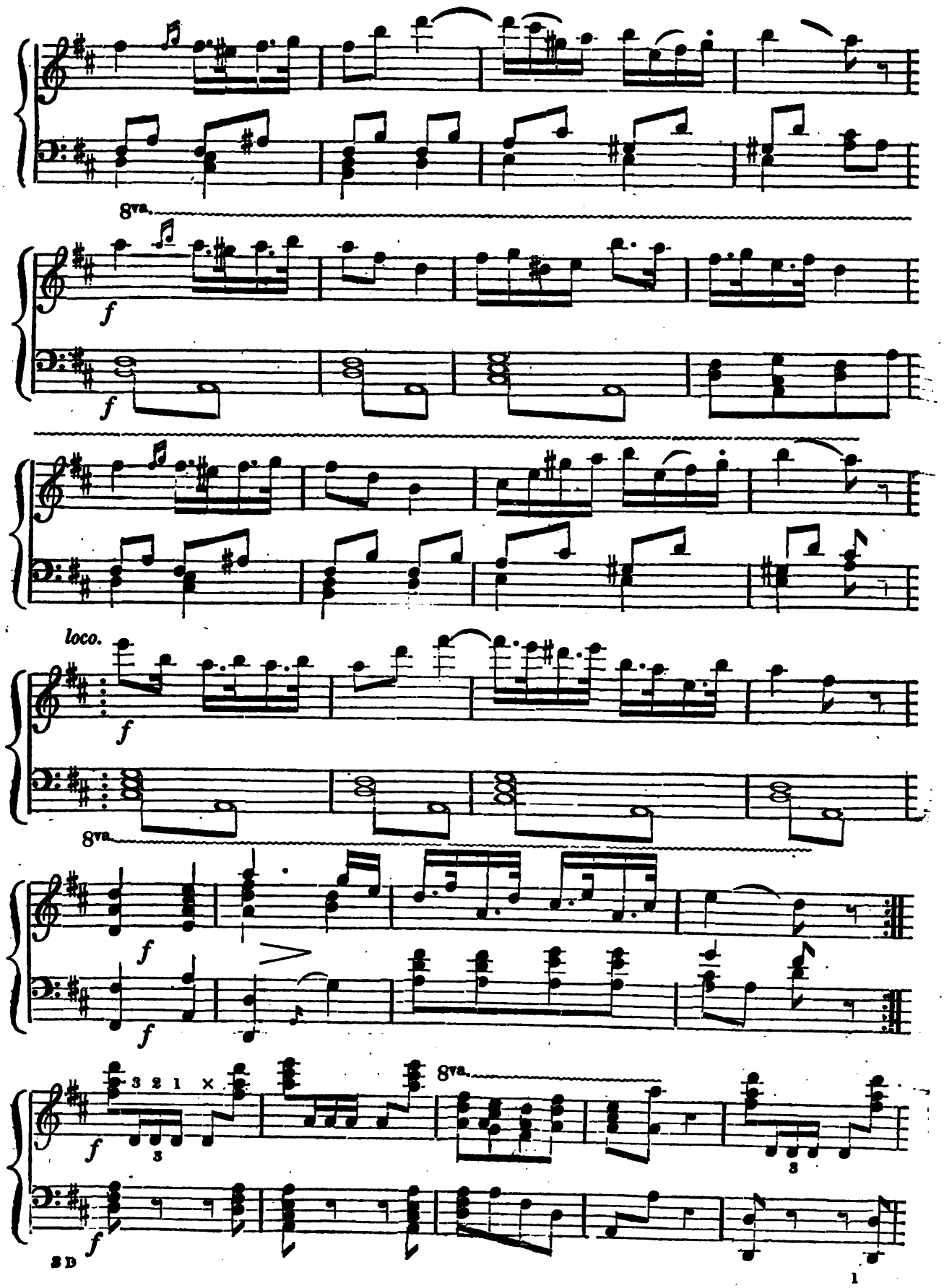
FOR THE

PIANO-FORTE;

Composed by J. MAYSEDER.

(ABRIDGED FROM THE VIENNA COPY.)




8va.
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3 2 1 ×
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8va.
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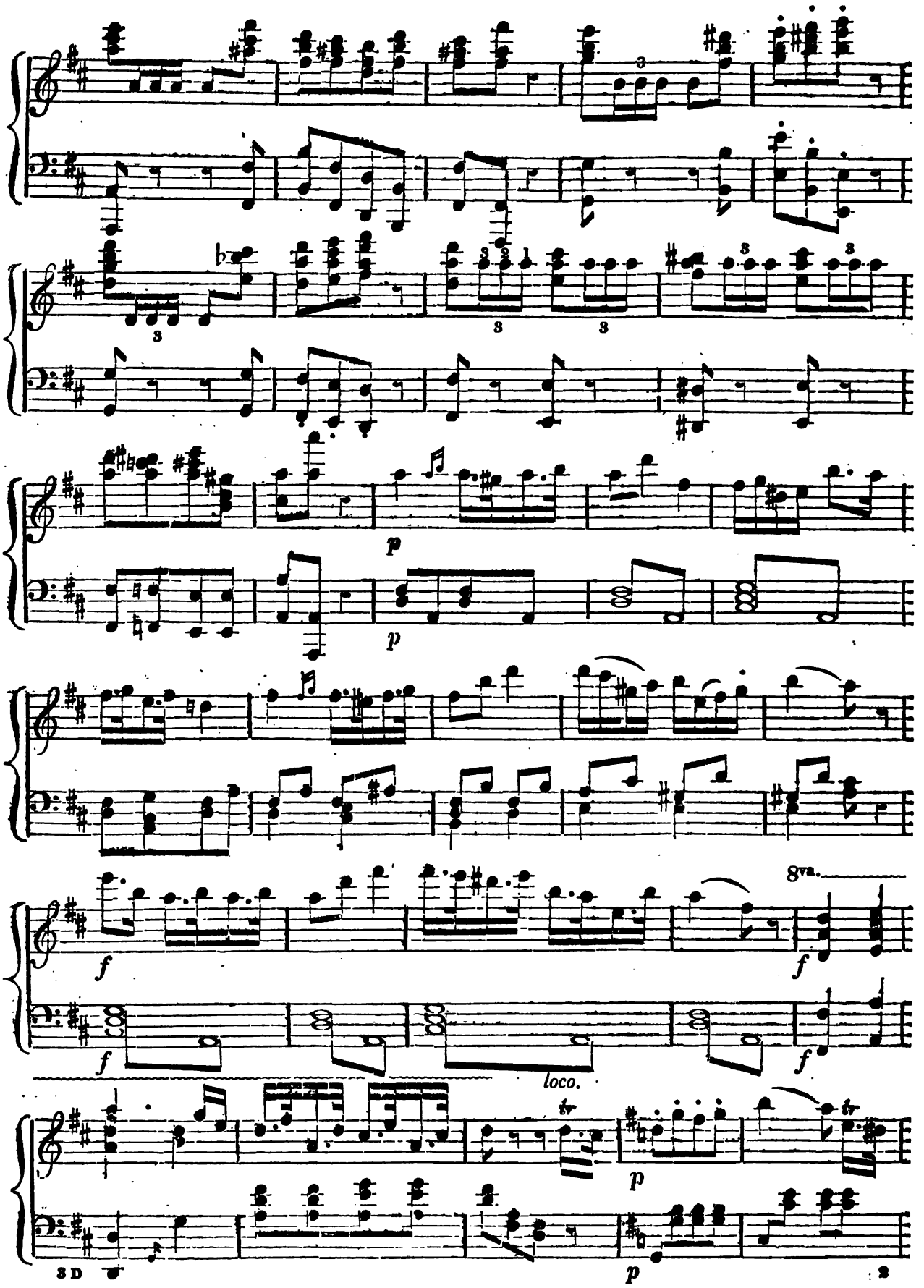
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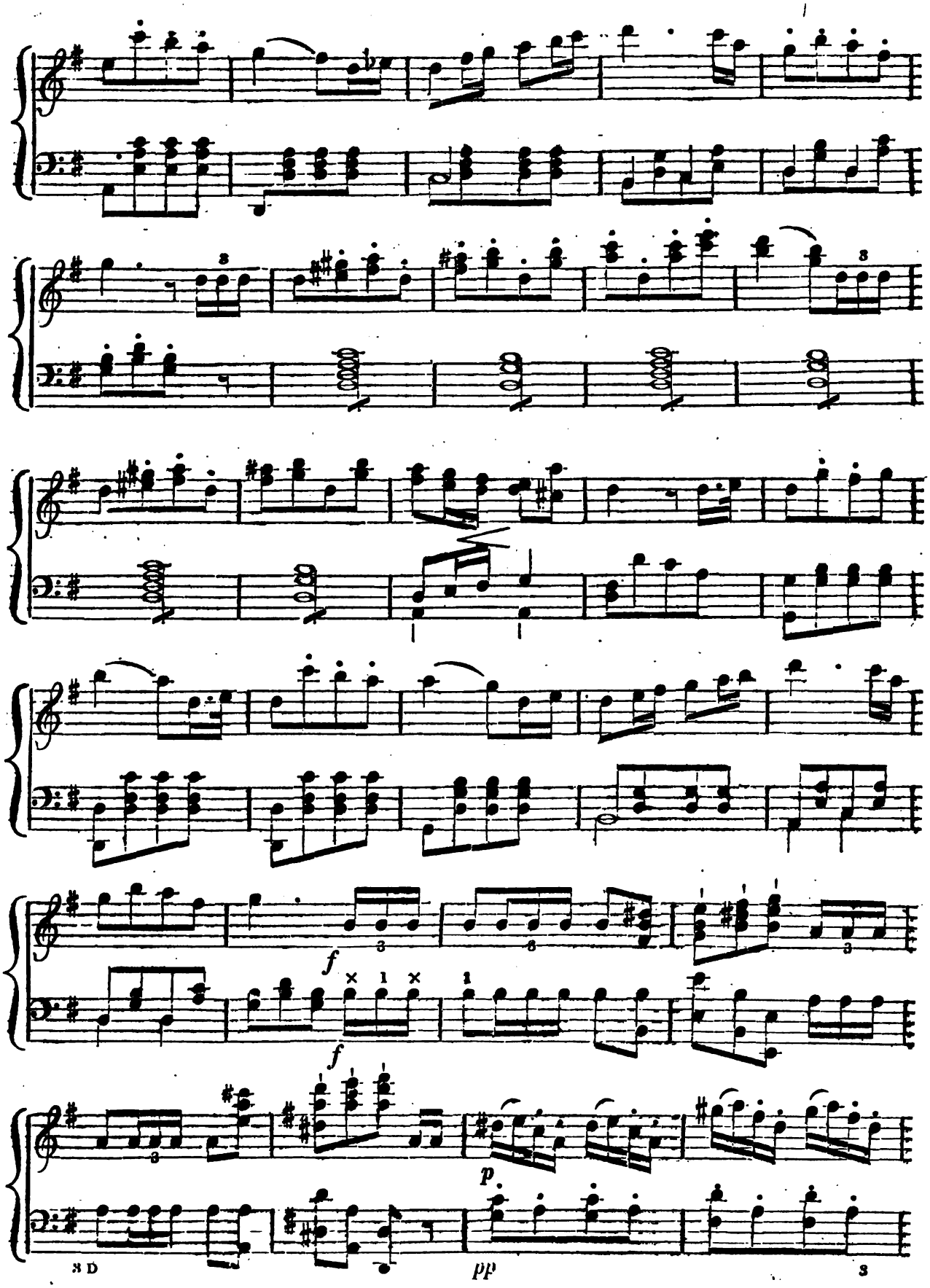
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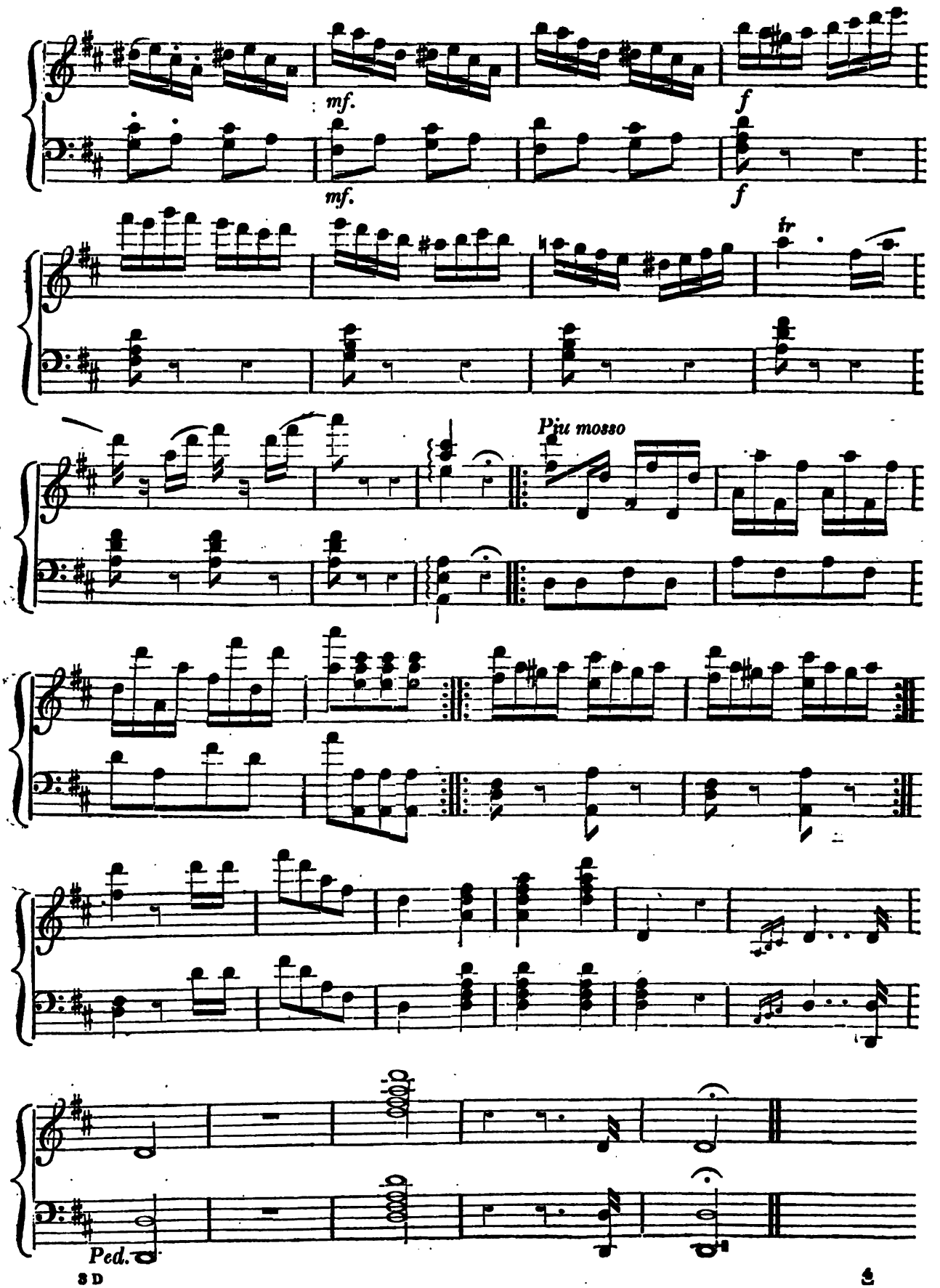

mf.
mf.
f
f
tr
Più mosso
Ped.

RONDO,

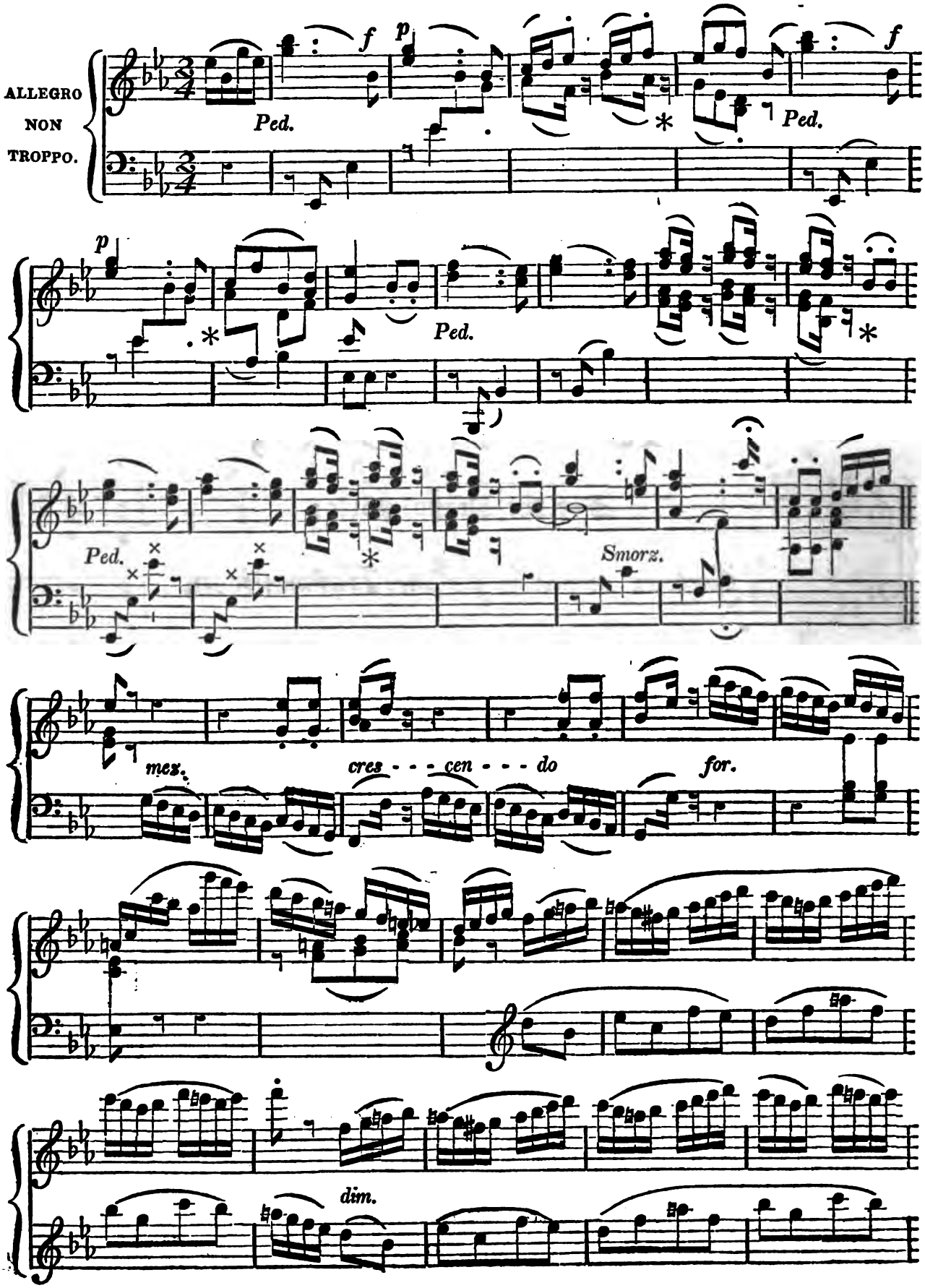
For the Piano=Forte;

Composed purposely for the Harmonicon,

BY

J. B. CRAMER,

AND DEDICATED TO HIS DAUGHTER.


ALLEGRO
NON
TROPPO.
f
p
Ped.
*
Ped.
f
p
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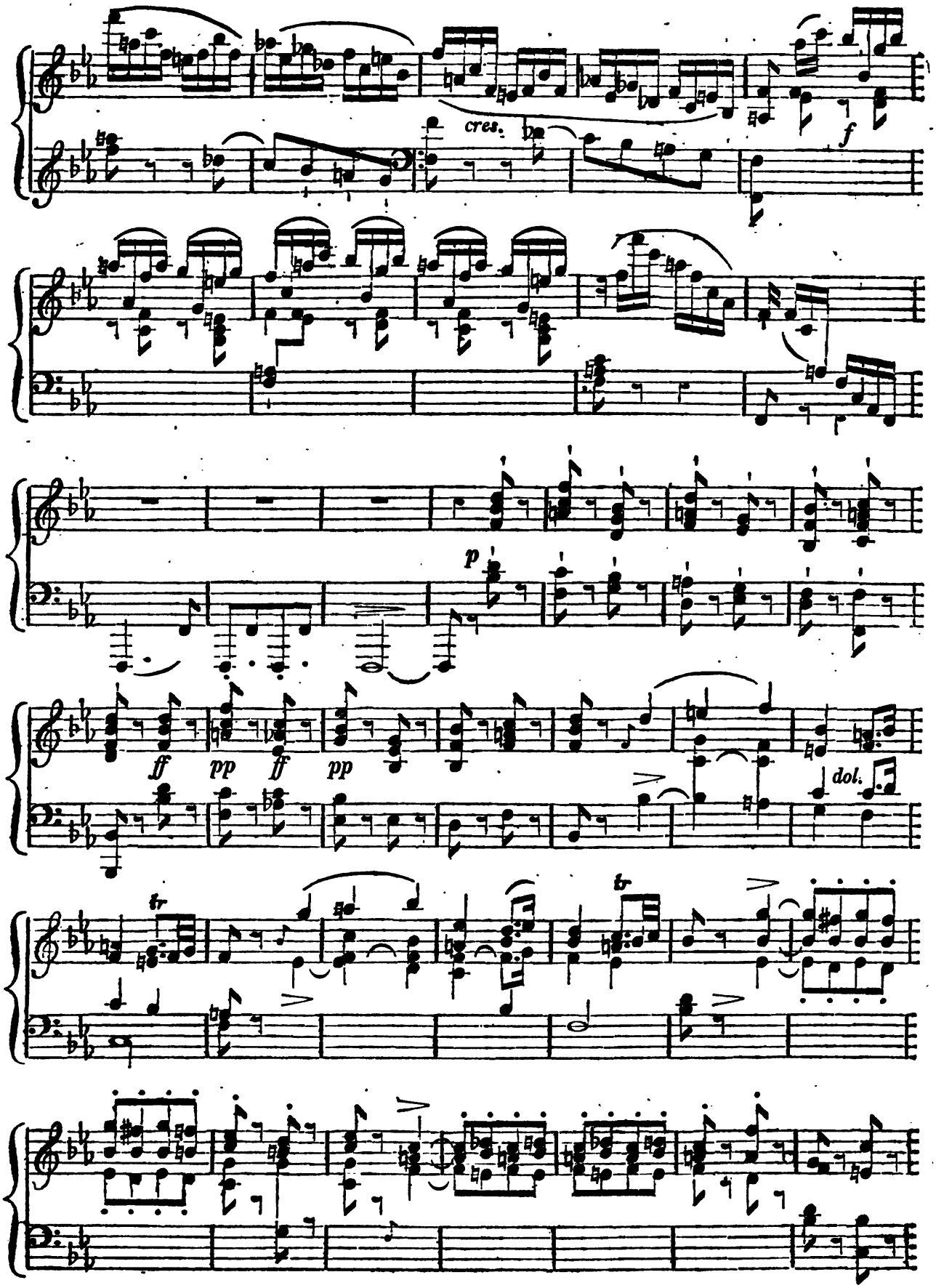
Ped.
Smorz.
mez.
cres - - - cen - - - do
for.
dim.


cres.
f
p
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dol.
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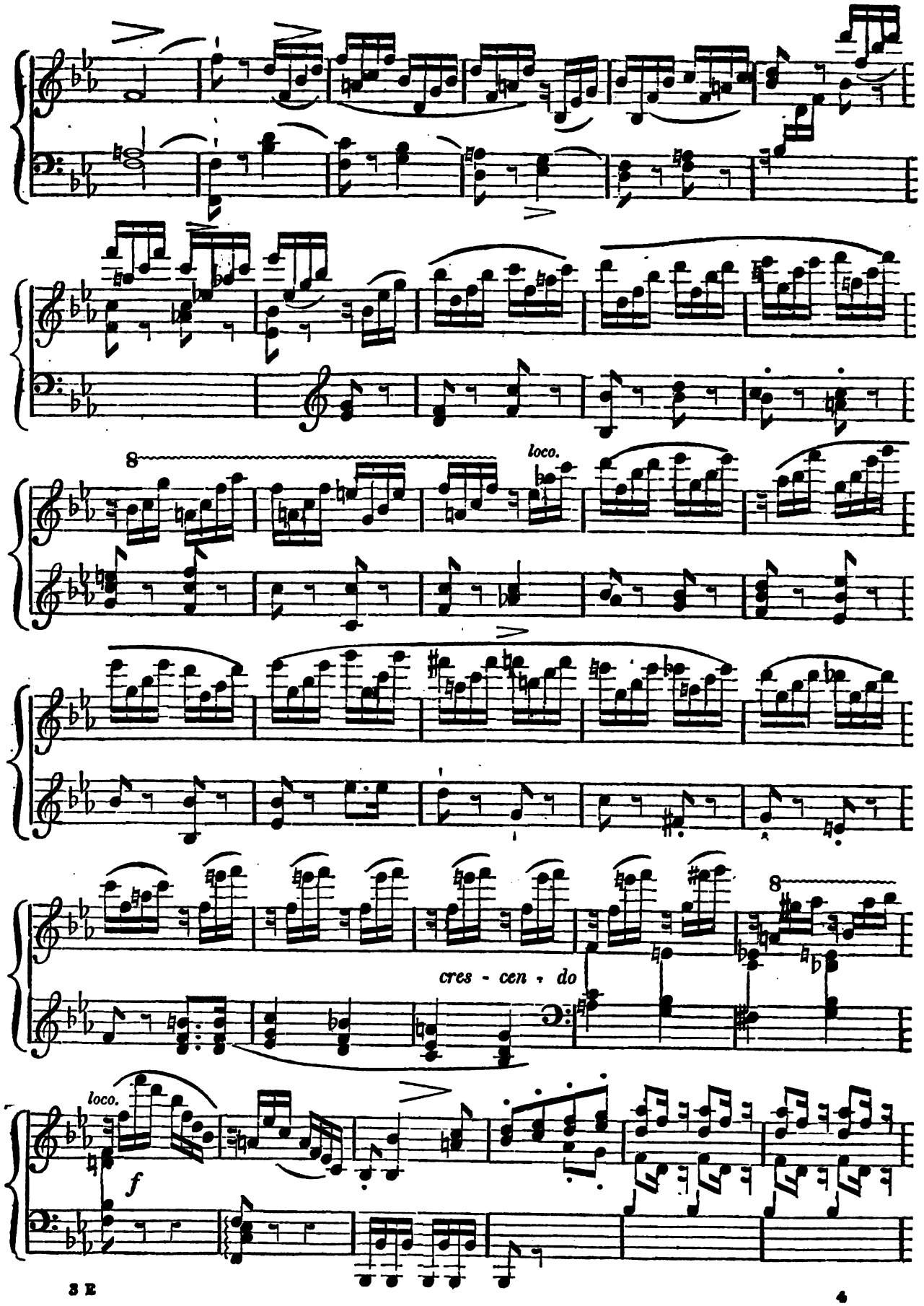
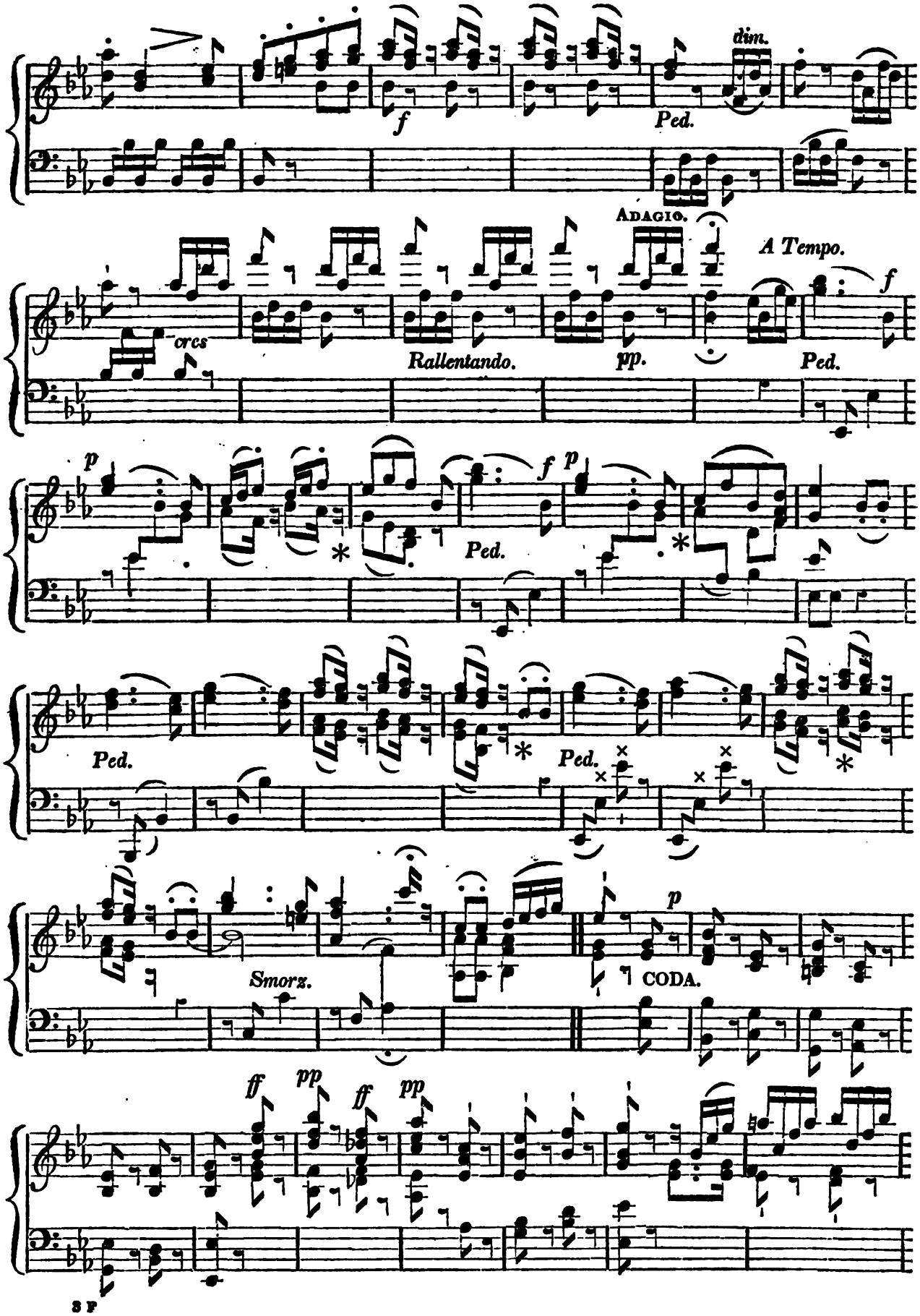
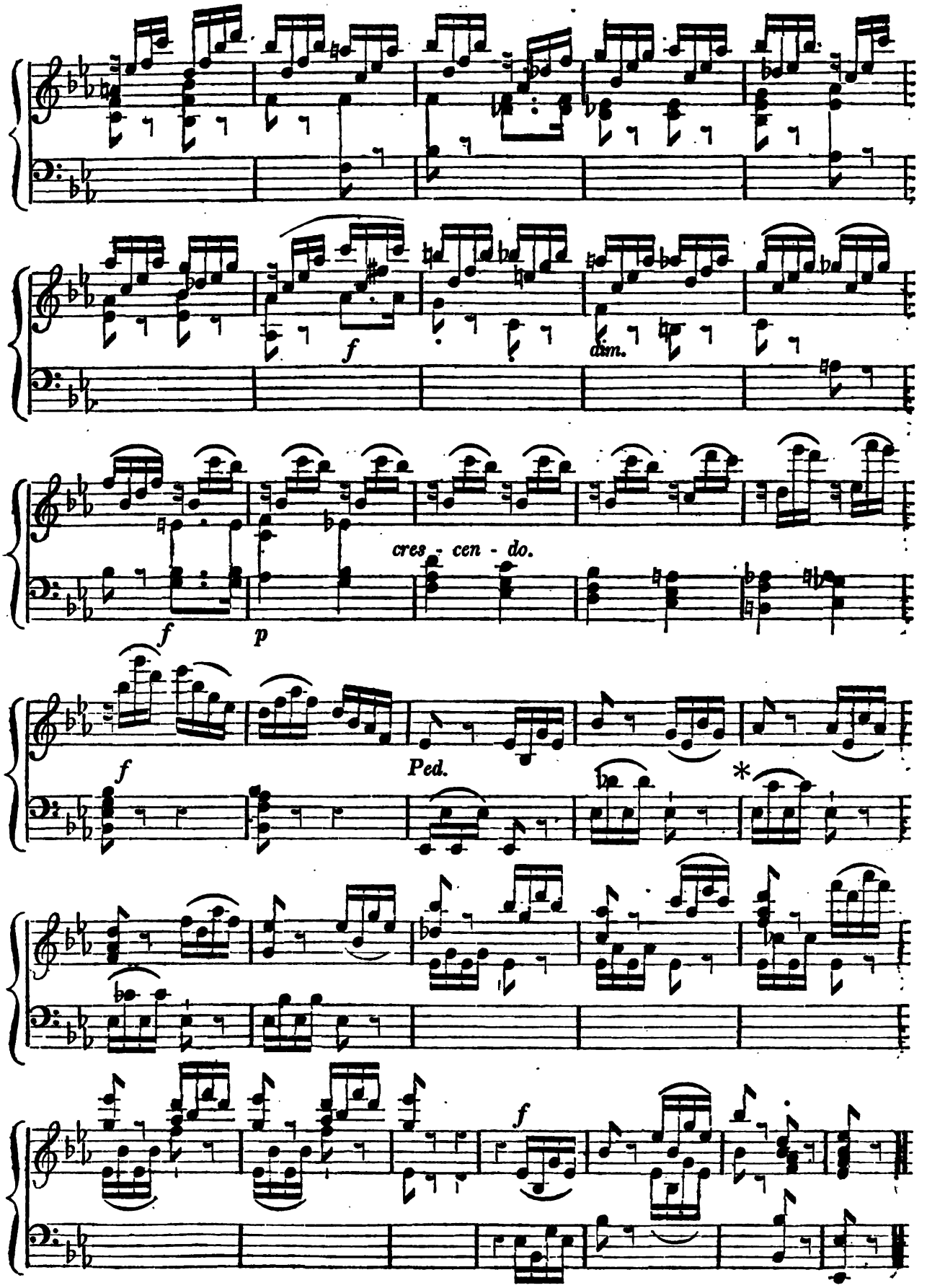

8
loco.
cres - cen - do
8
loco.
f


dim.
f
Ped.
Adagio.
A Tempo.
f
cres
Rallentando.
pp.
Ped.
p
f
p
Ped.
Ped.
Ped.
Smorz.
p
CODA.
ff
pp
ff
pp

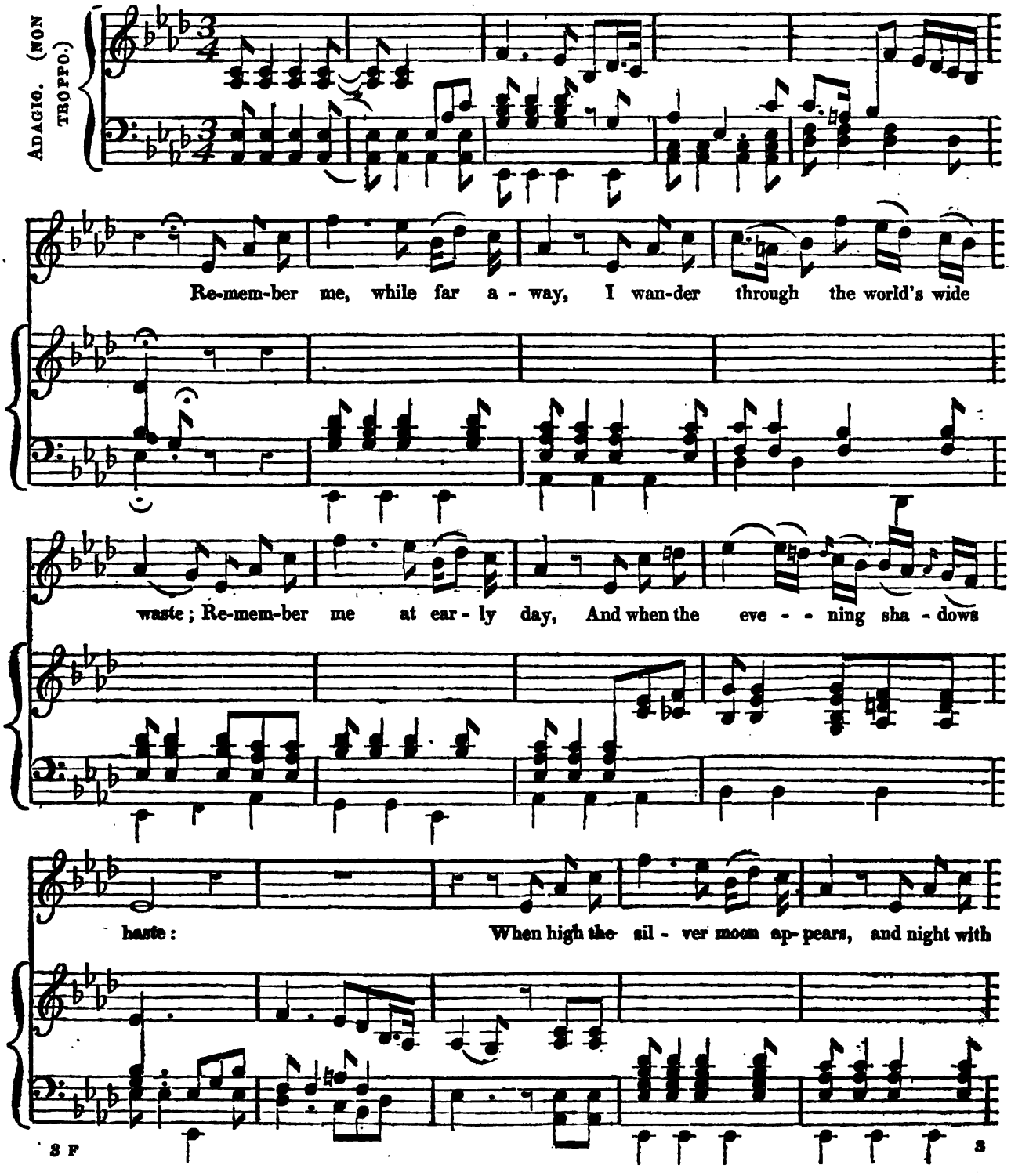

f
dim.
cres - cen - do.
f
p
f
Ped.
*
f

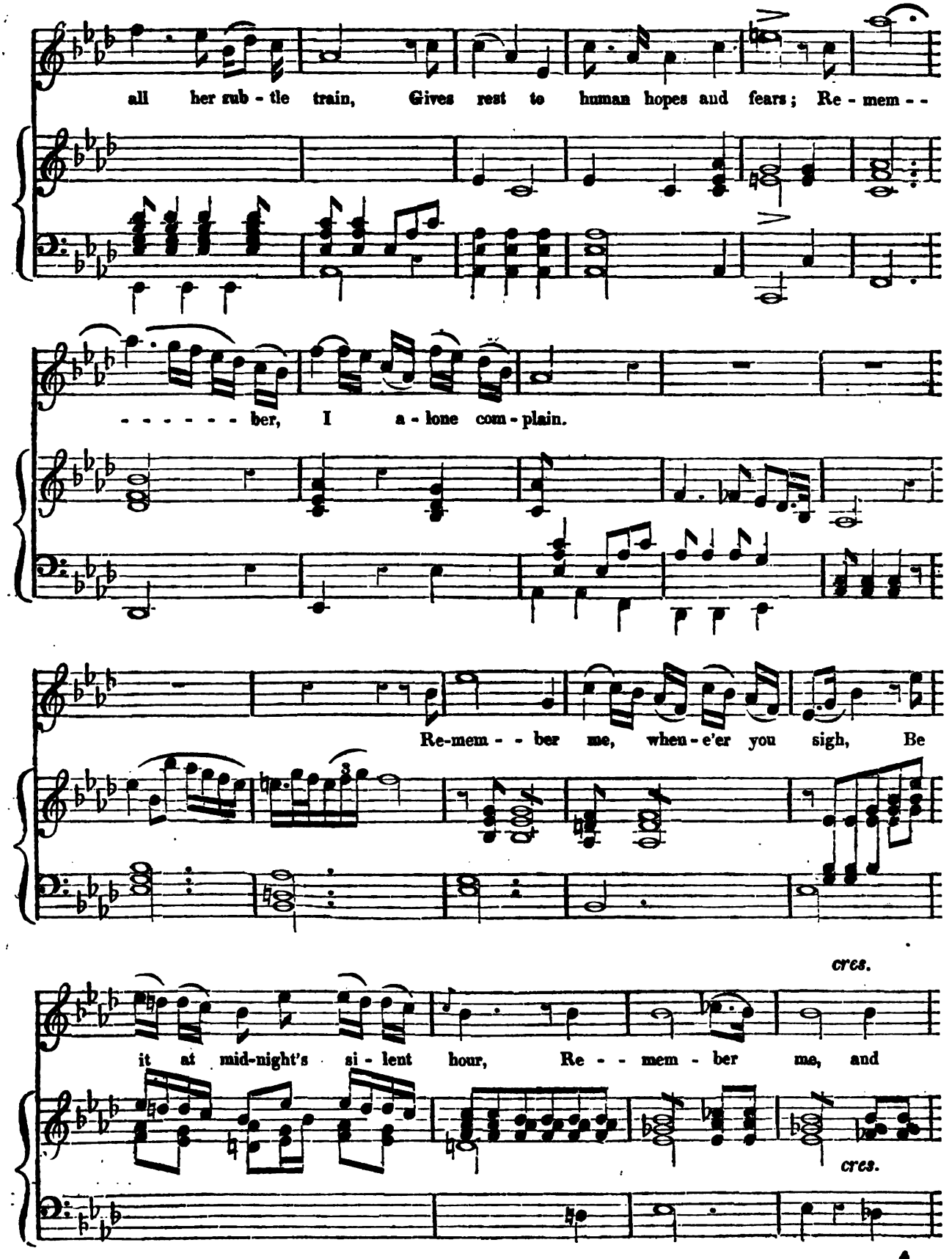
" REMEMBER ME!"

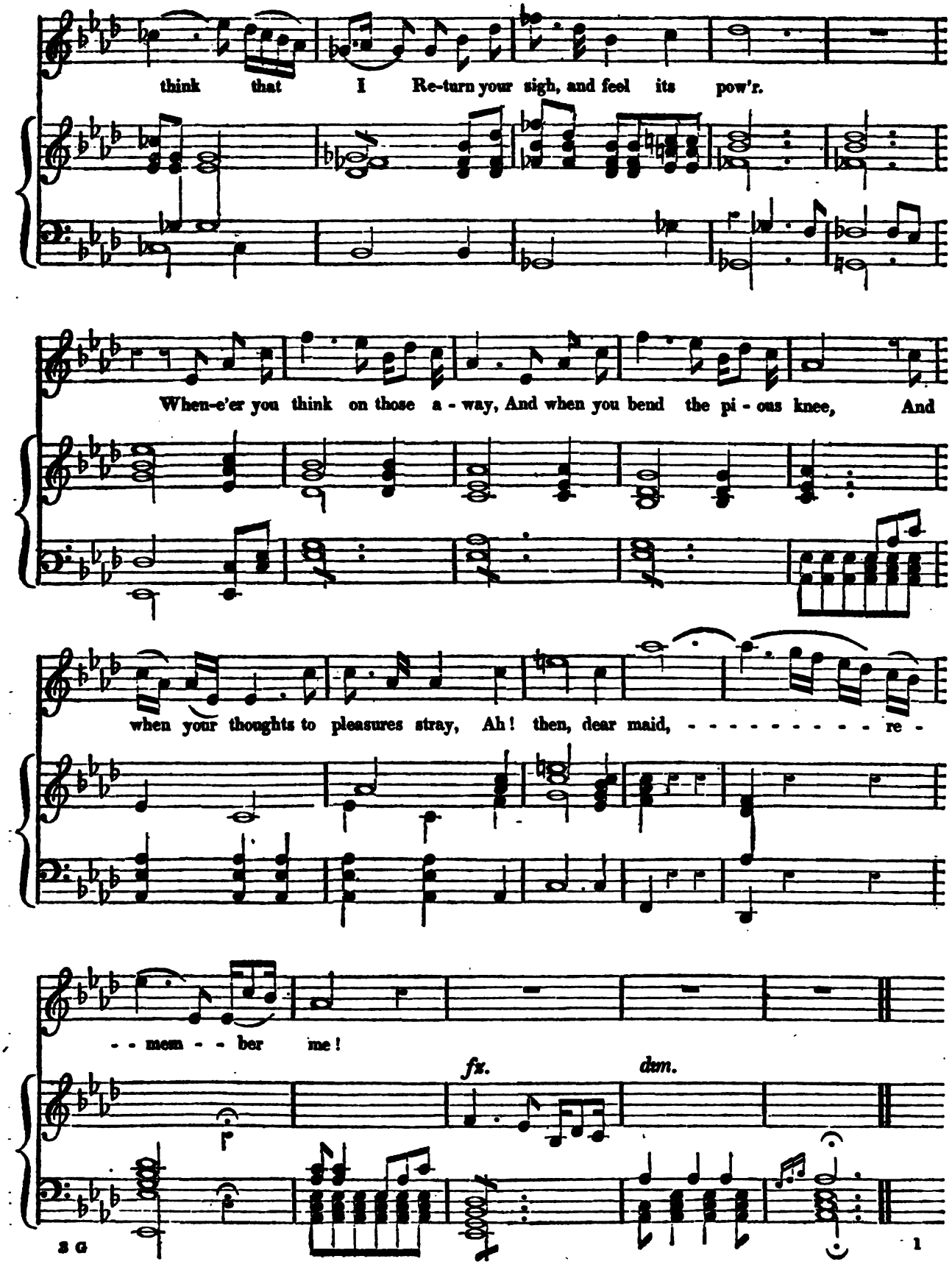
Composed by CARL MARIA von WEBER;

BEING THE CAVATINA IN HIS GERMAN OPERA, " DER FREICHÜTZ,"

With English Words, from Ritson's Songs, Vol. I., *adapted to it for this Work.*



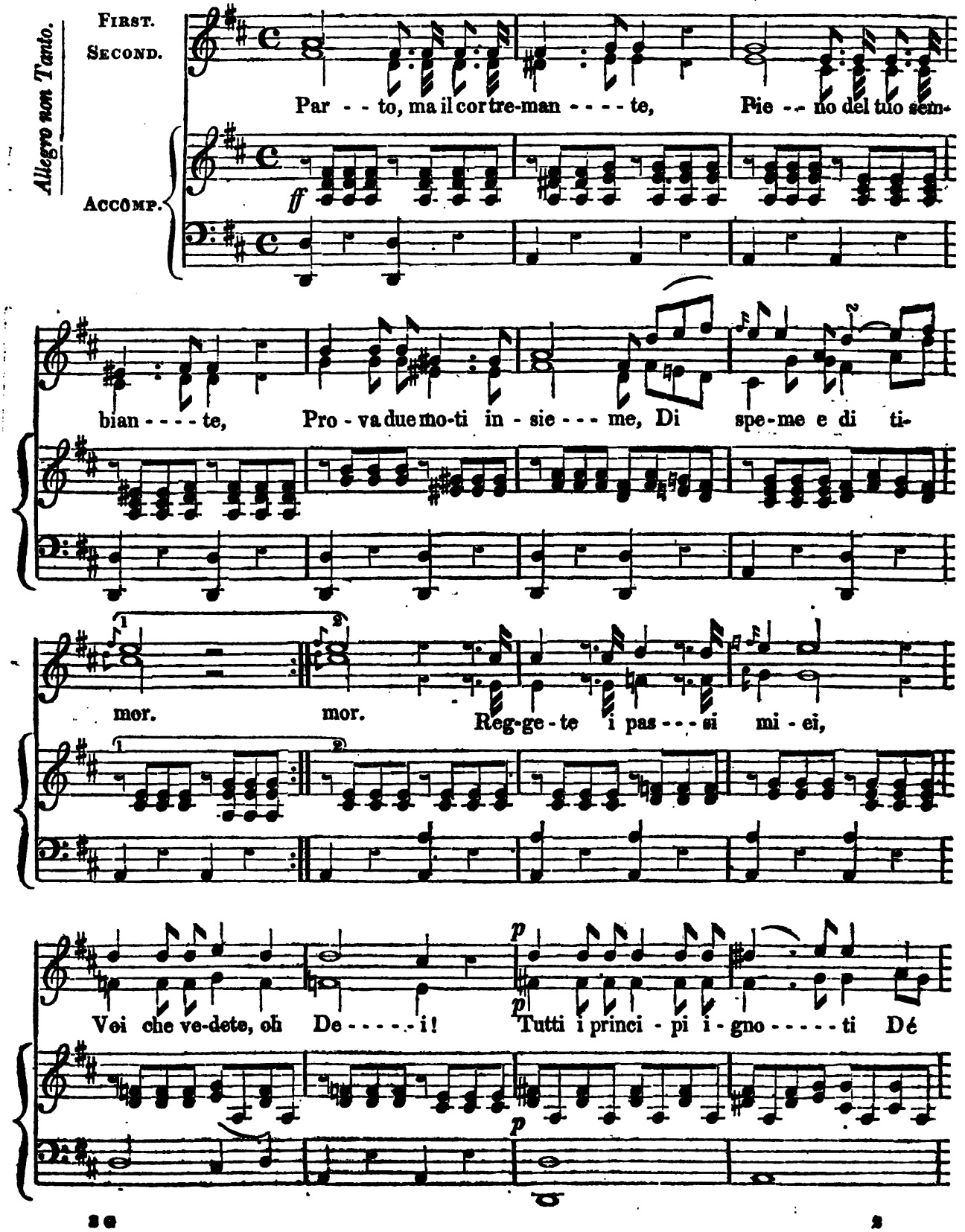

all her sub - tle train, Gives rest to human hopes and fears; Re - mem - -
- - - - - - ber, I a - lone com - plain.
Re-mem - - ber me, when - e'er you sigh, Be
cres.
it at mid-night's si - lent hour, Re - - mem - ber me, and
cres.

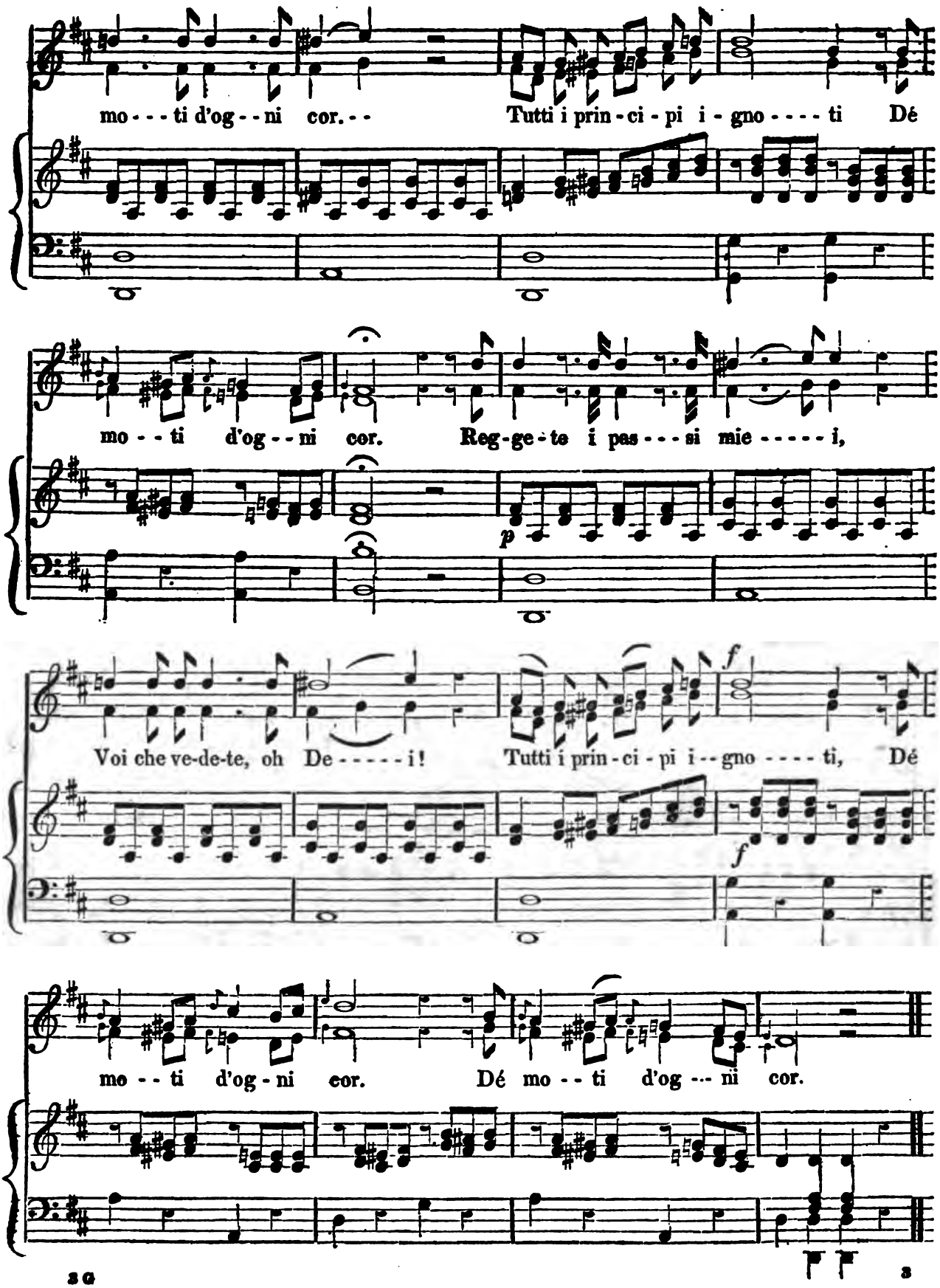

think that I Re-turn your sigh, and feel its pow'r.
When-e'er you think on those a - way, And when you bend the pi - ous knee, And
when your thoughts to pleasures stray, Ah! then, dear maid, - - - - - - - - - re -
- - mem - - ber me!
fz.
dim.

Duettino,

For Two Sopranos, or a Soprano and Contr'alto, with an Accompaniment for the Piano-Forte,

BY FELICE BLANGINI.

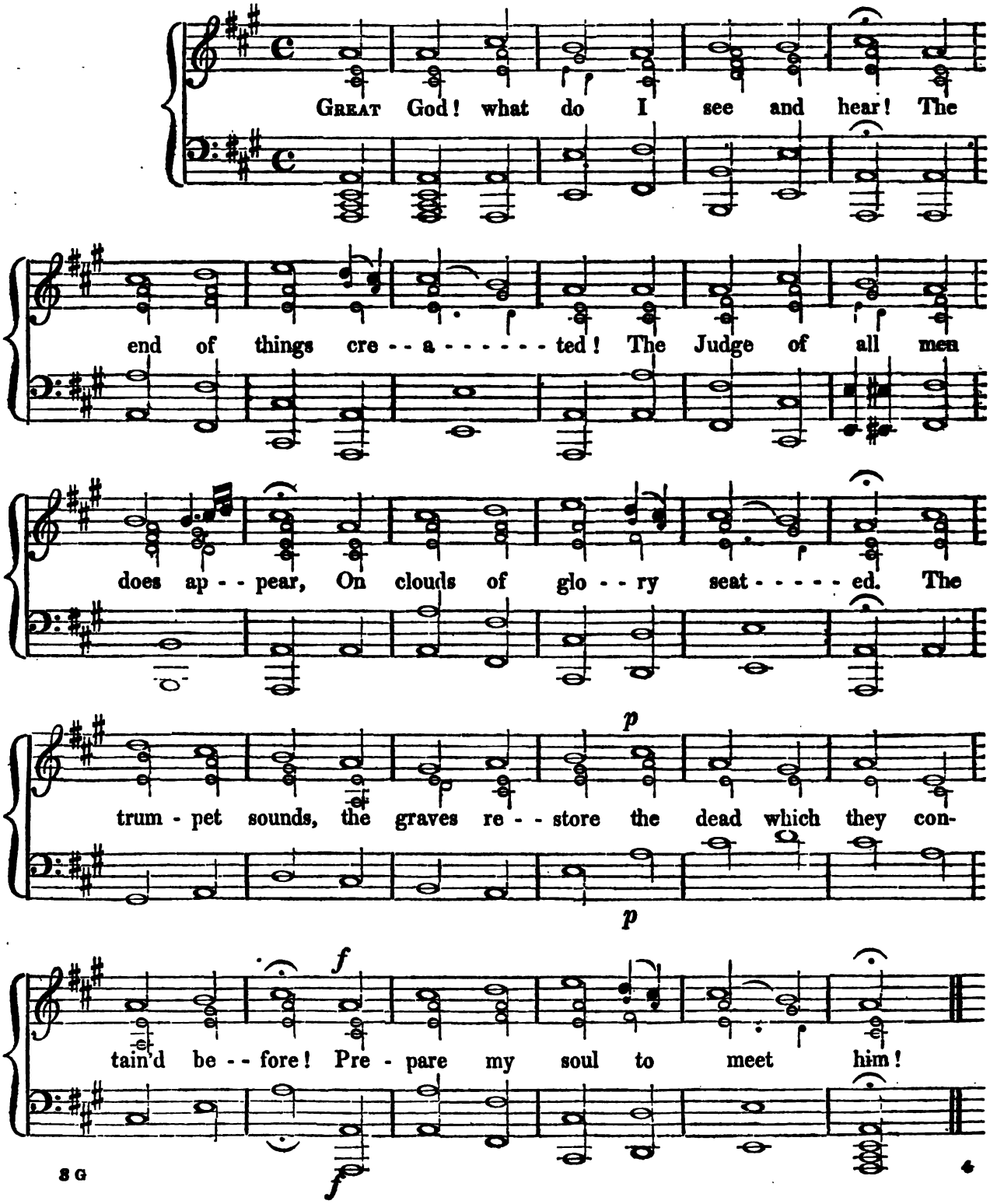



mo - - - ti d'og - - ni cor. - -
Tutti i prin - ci - pi i - gno - - - - ti Dé
mo - - ti d'og - - ni cor.
Reg - ge - te i pas - - - si mie - - - - - i,
p
Voi che ve-de-te, oh De - - - - - i!
Tutti i prin - ci - pi i - - gno - - - - ti, Dé
f
f
mo - - ti d'og - ni cor.
Dé mo - - ti d'og - - - ni cor.

Martin Luther's Hymn,

Sung by MADAME CATALANI, *at the* YORK MUSICAL FESTIVAL, *and by* MR. BRAHAM *at the* BIRMINGHAM FESTIVAL.

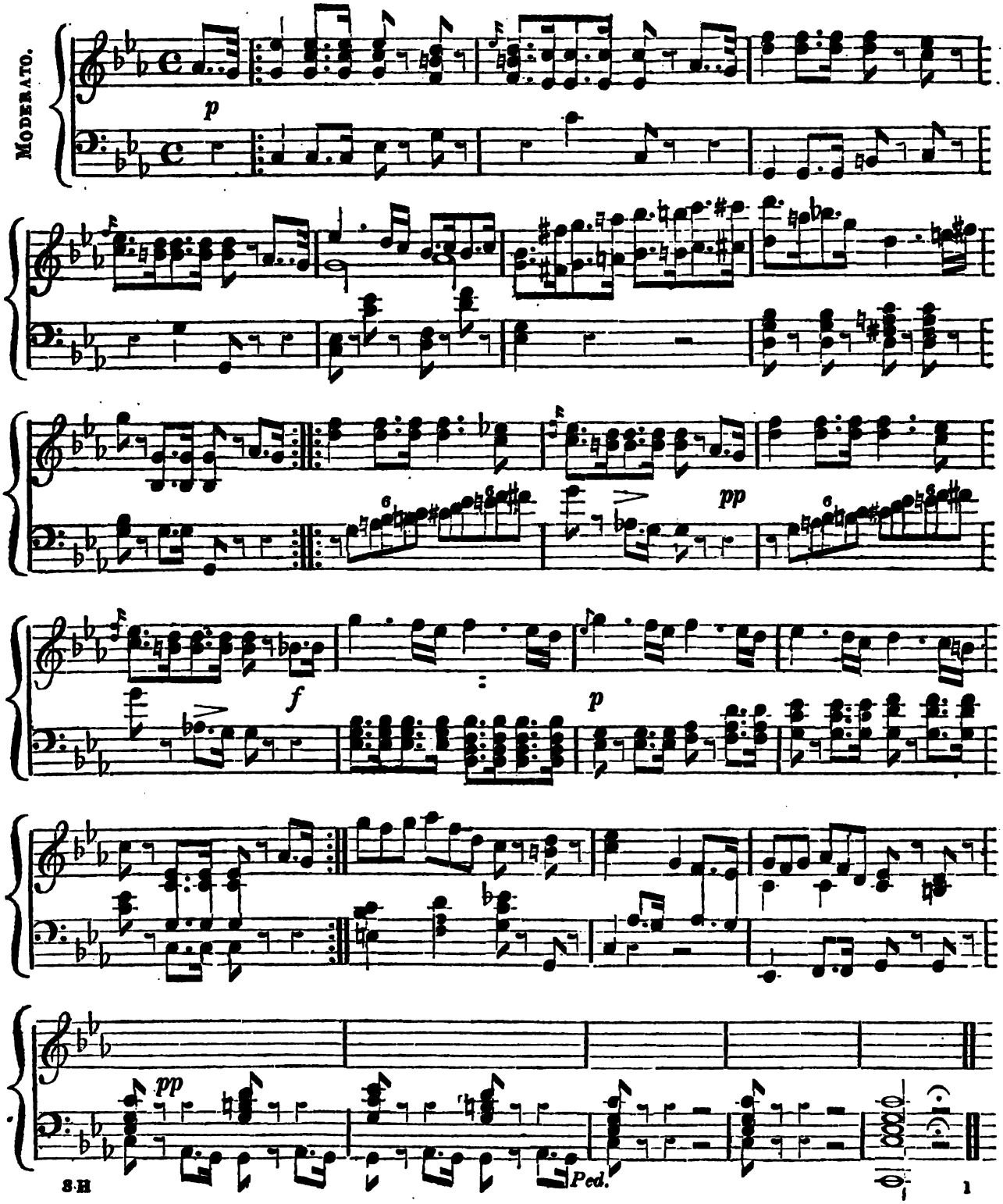
This Hymn should be first sung as a Solo, by a Soprano, or a Tenor voice, and then repeated in Chorus; the latter to be formed by the three upper notes of the Accompaniment, and the highest note in the Base.



Solemn March,

In Rossini's semi-serious Opera, *La Gazza Ladra.*

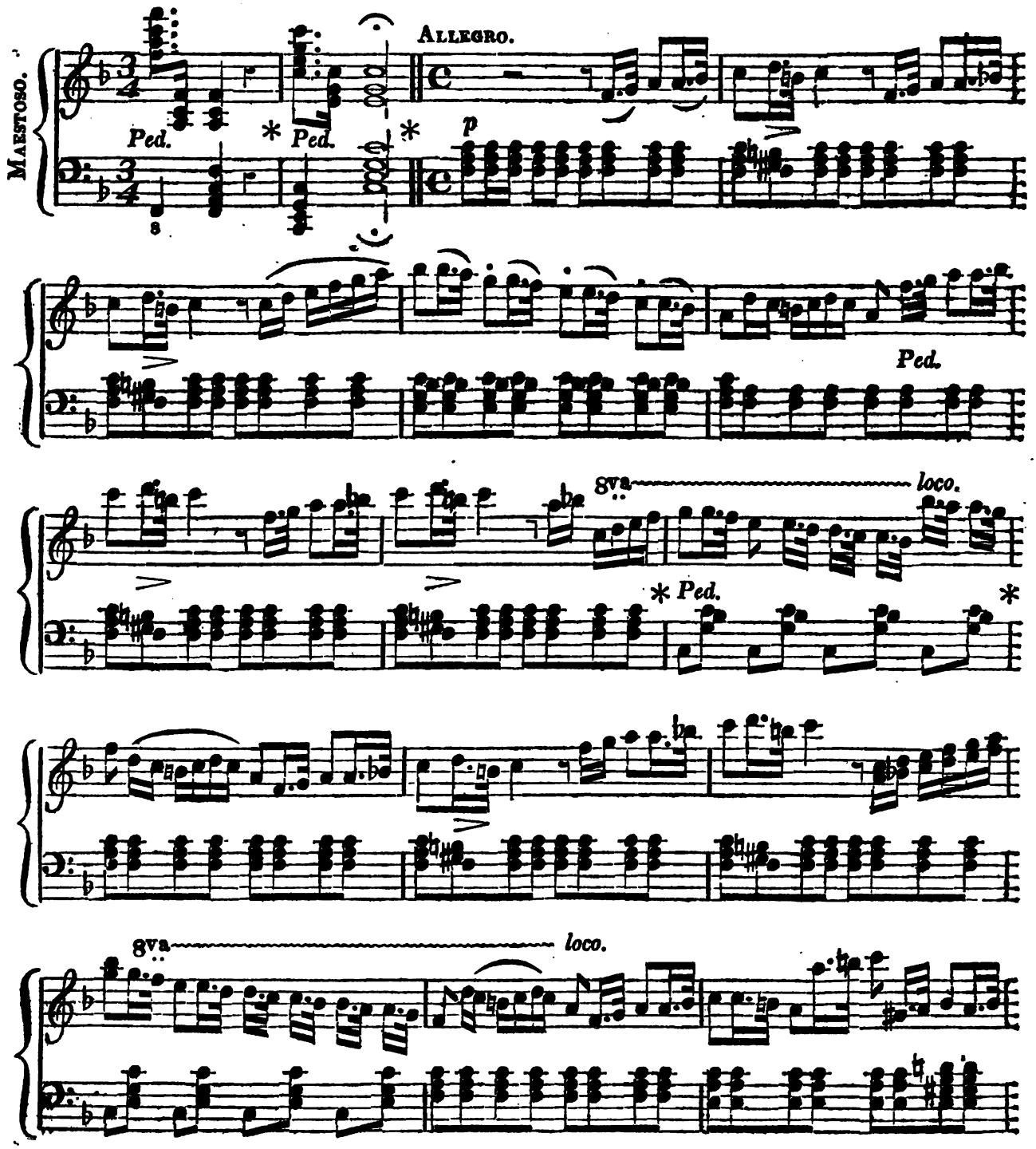
ARRANGED FOR THE PIANO-FORTE.

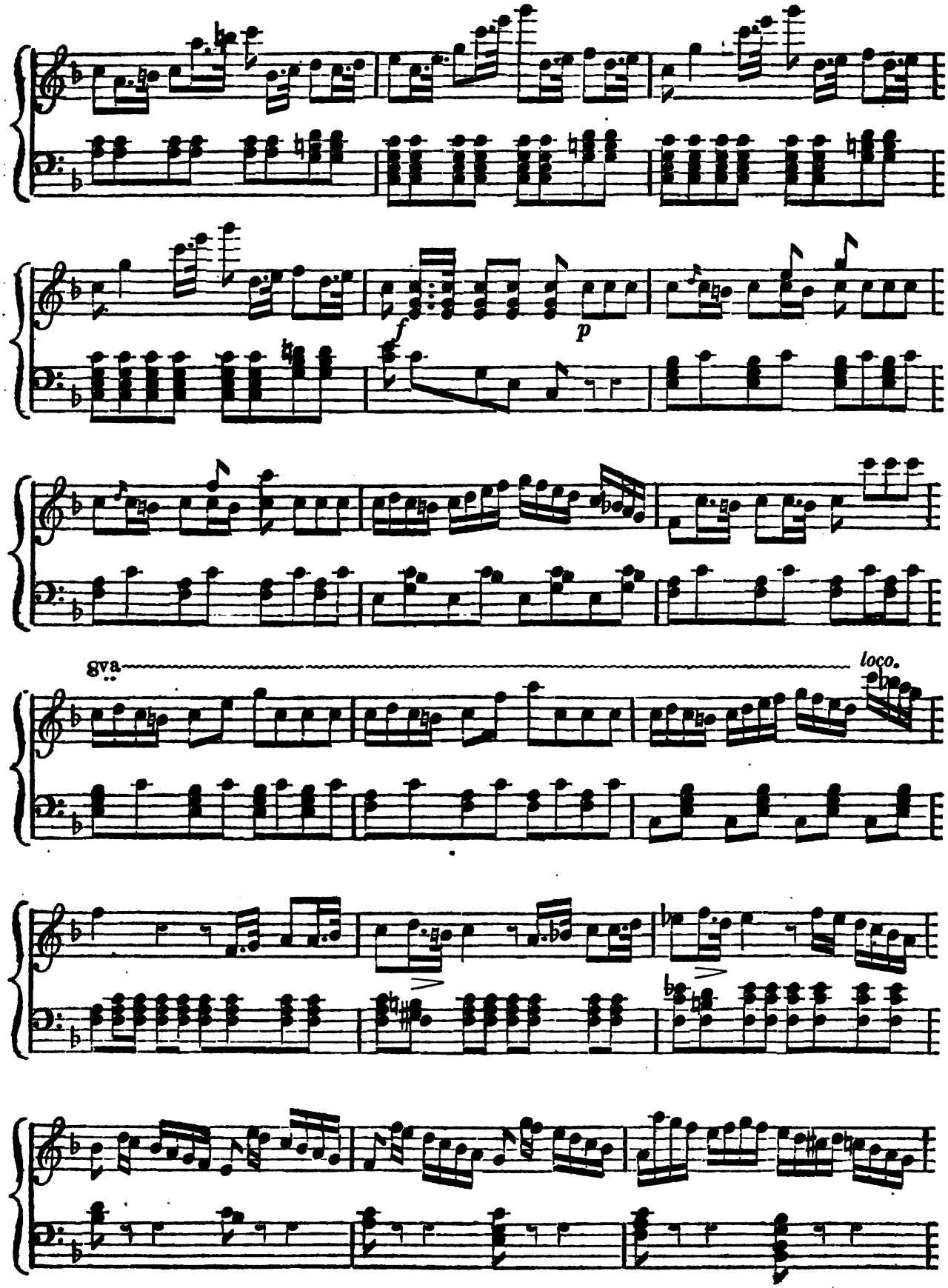


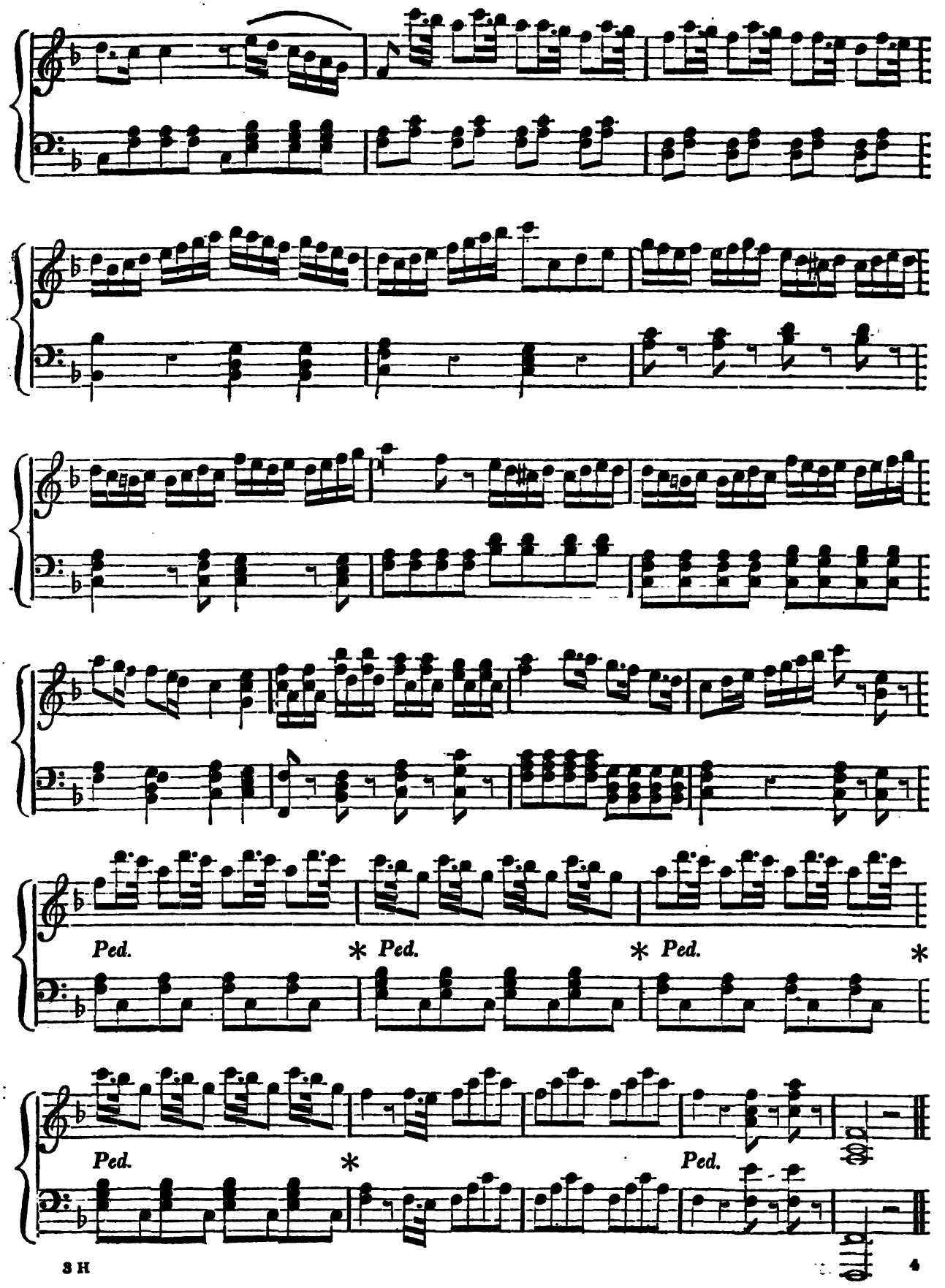
Bolero,

Composed by CARAFFA.

ARRANGED FOR THE PIANO-FORTE.




f
p
8va
loco.


Ped.
* Ped.
* Ped.
*
Ped.
*
Ped.

The *Pastorale,*

TOGETHER WITH

TWO INTRODUCTORY MOVEMENTS,

From the 8th Concerto of

ARCANGELO CORELLI;

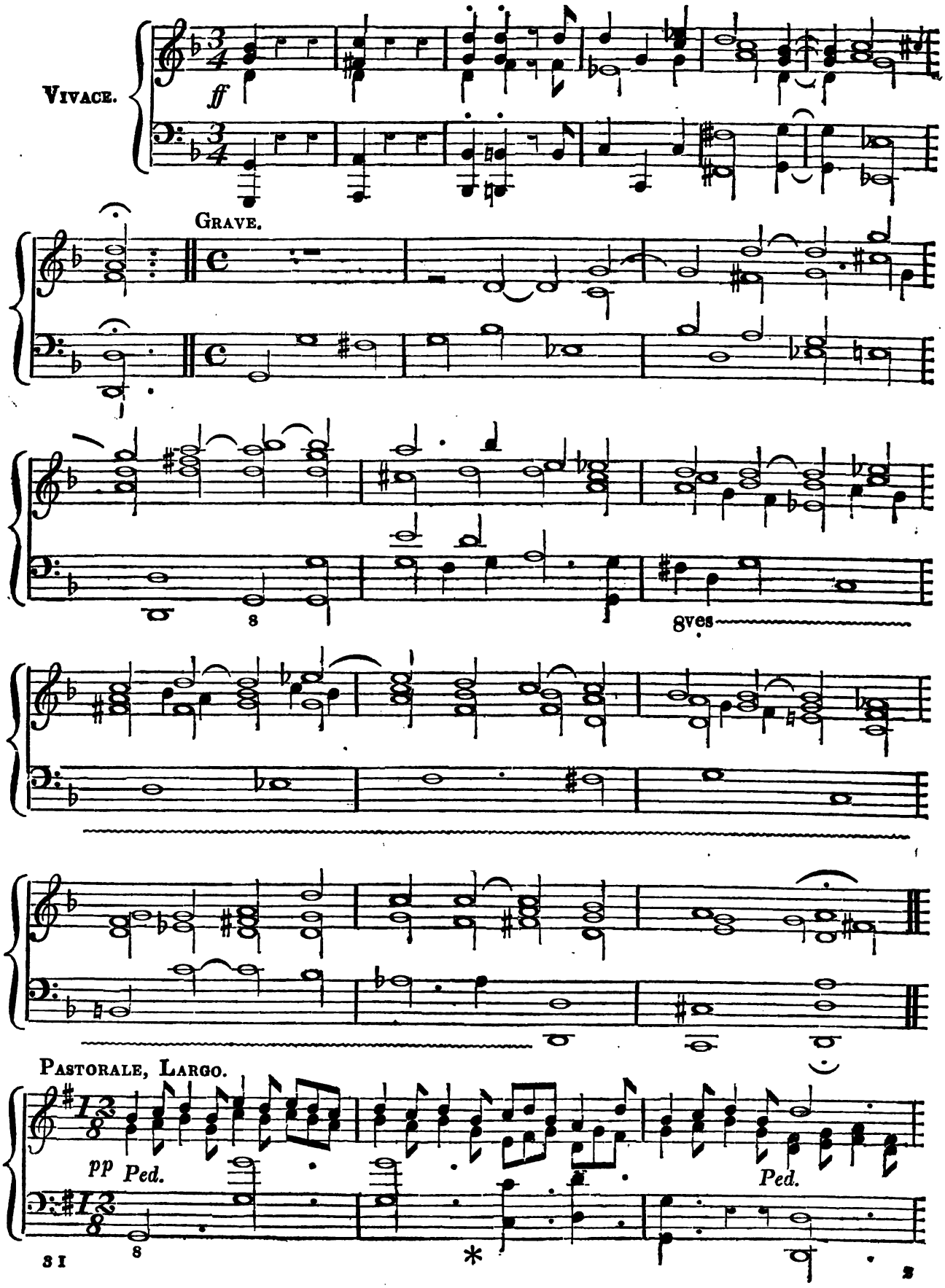
Composed by him for *The Celebration of the Nativity,*

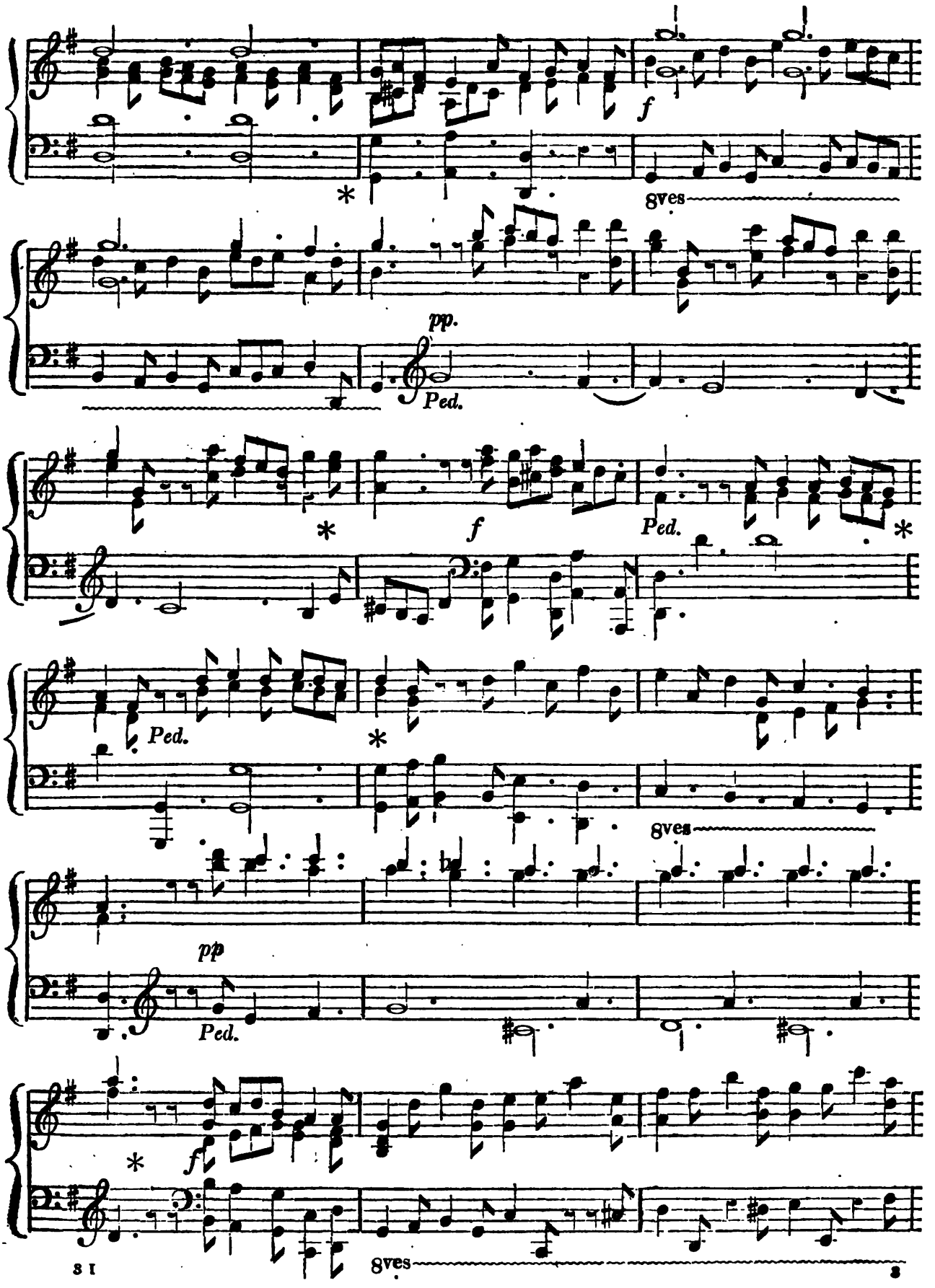
A SOLEMNITY PECULIAR TO THE ROMISH CHURCH:

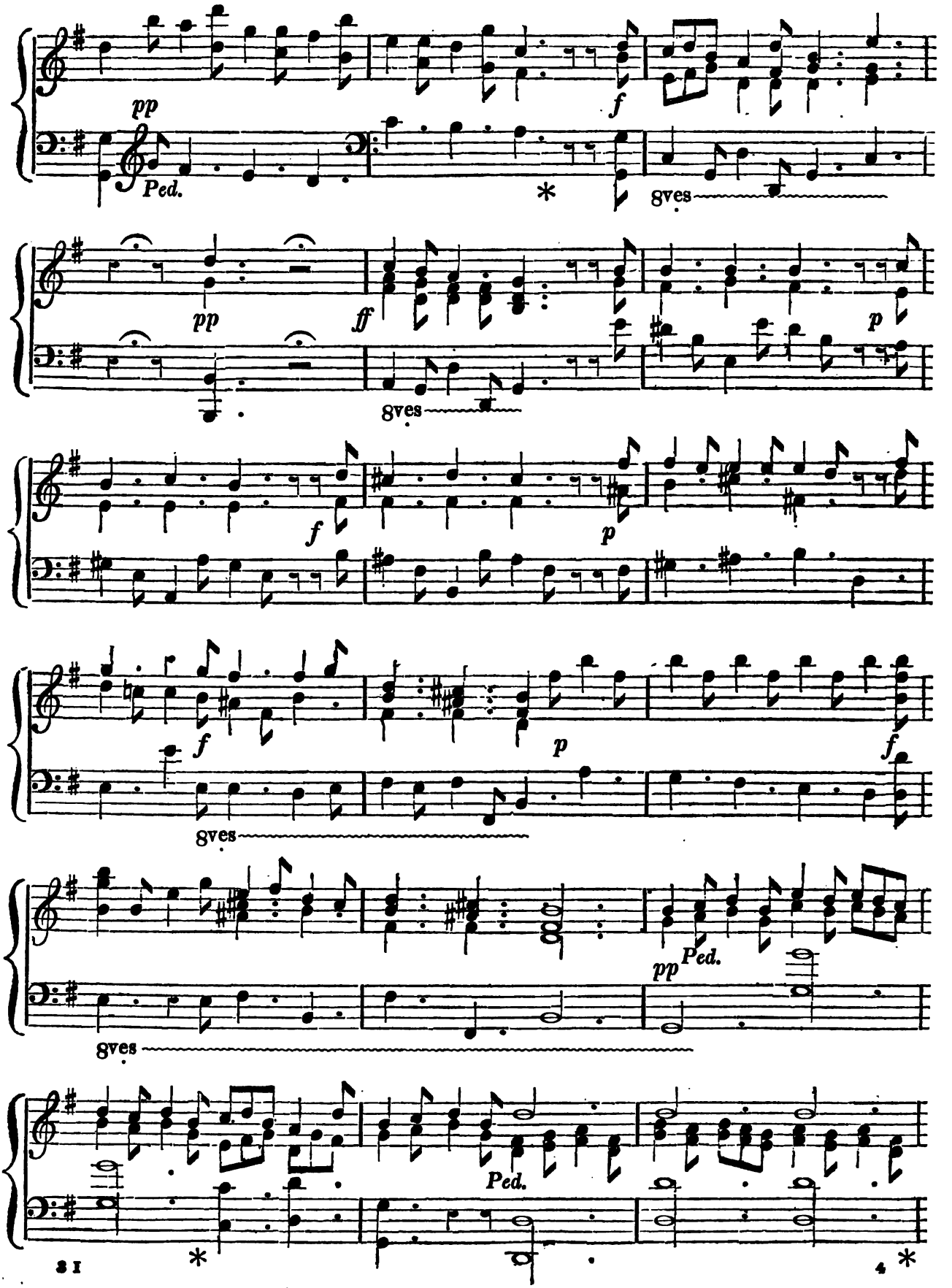
Or, in the Author's own words,

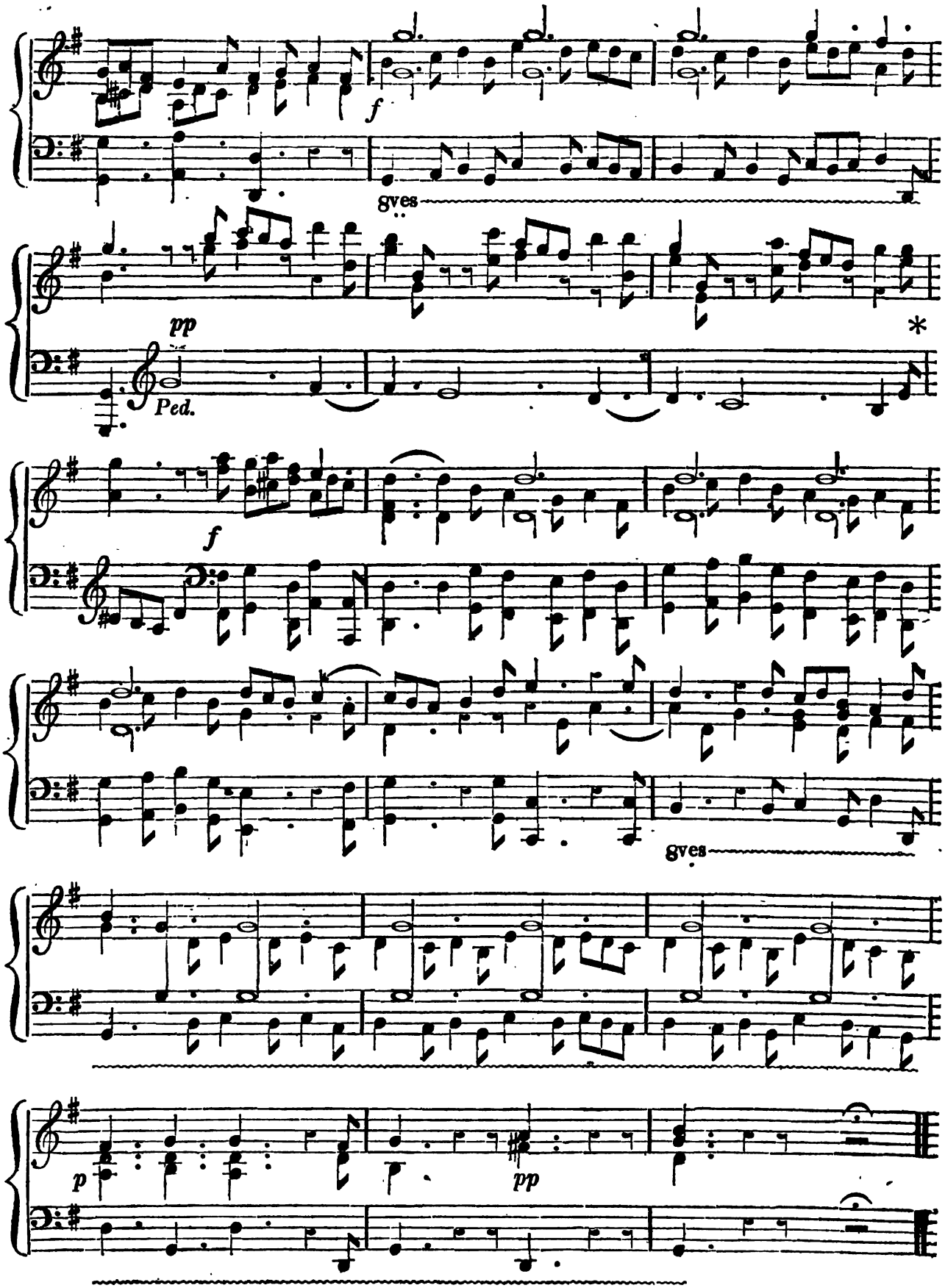
" Fatto per la Notte di Natale."

(NEWLY ARRANGED FOR THIS WORK.)


Vivace.
ff
Grave.
8
8ves
Pastorale, Largo.
pp Ped.
Ped.
8
*


f
8ves
pp.
Ped.
*
f
Ped.
*
Ped.
*
8ves
pp
Ped.
*
f
8ves


pp
Ped.
f
8ves
pp
ff
p
f
p
f
p
f
8ves
pp
Ped.
8ves
Ped.
31
4


f
gves
pp
Ped.
*
f
gves
p
pp

" *Cara, deh attendimi,*"

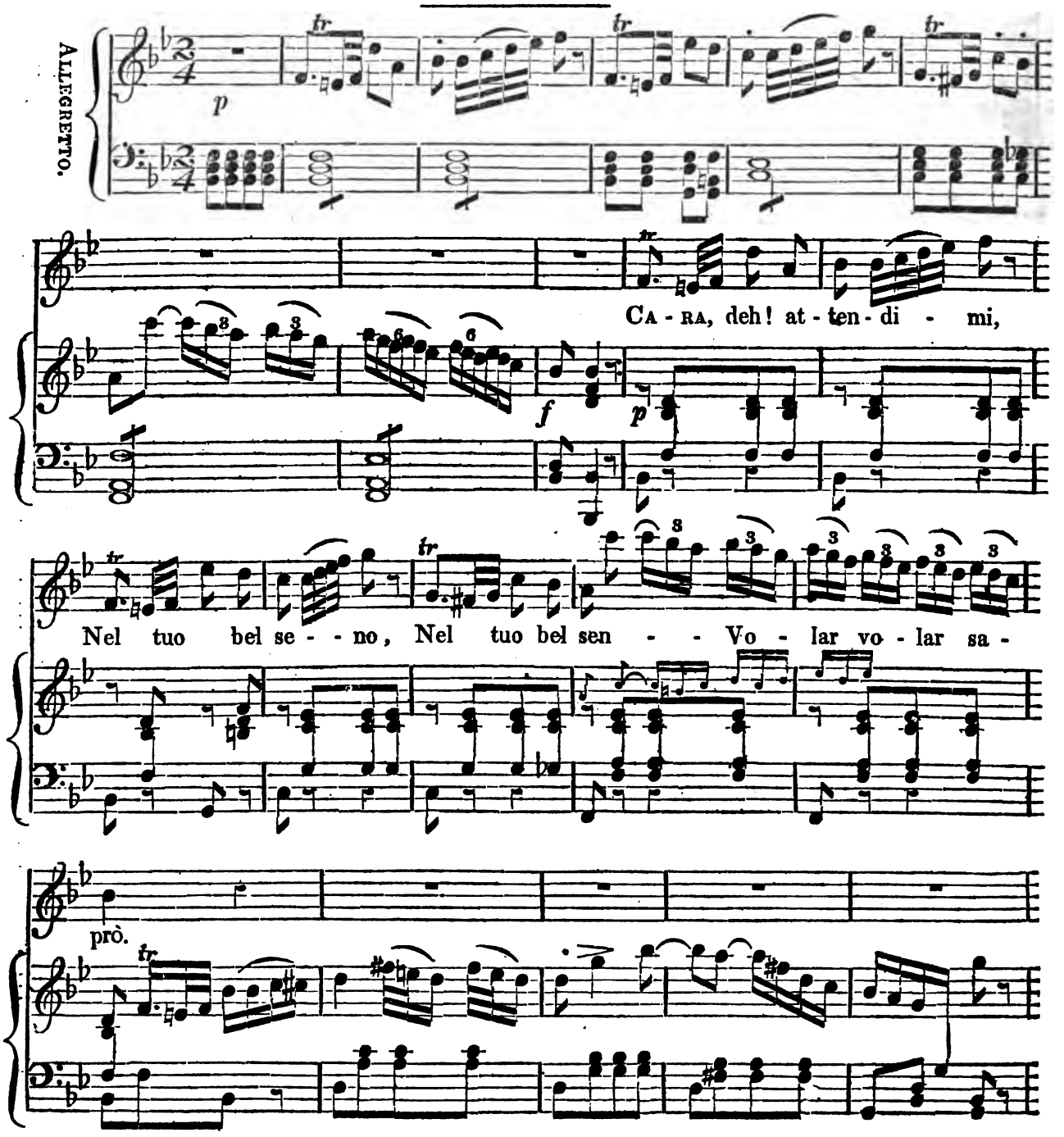
Cavatina,

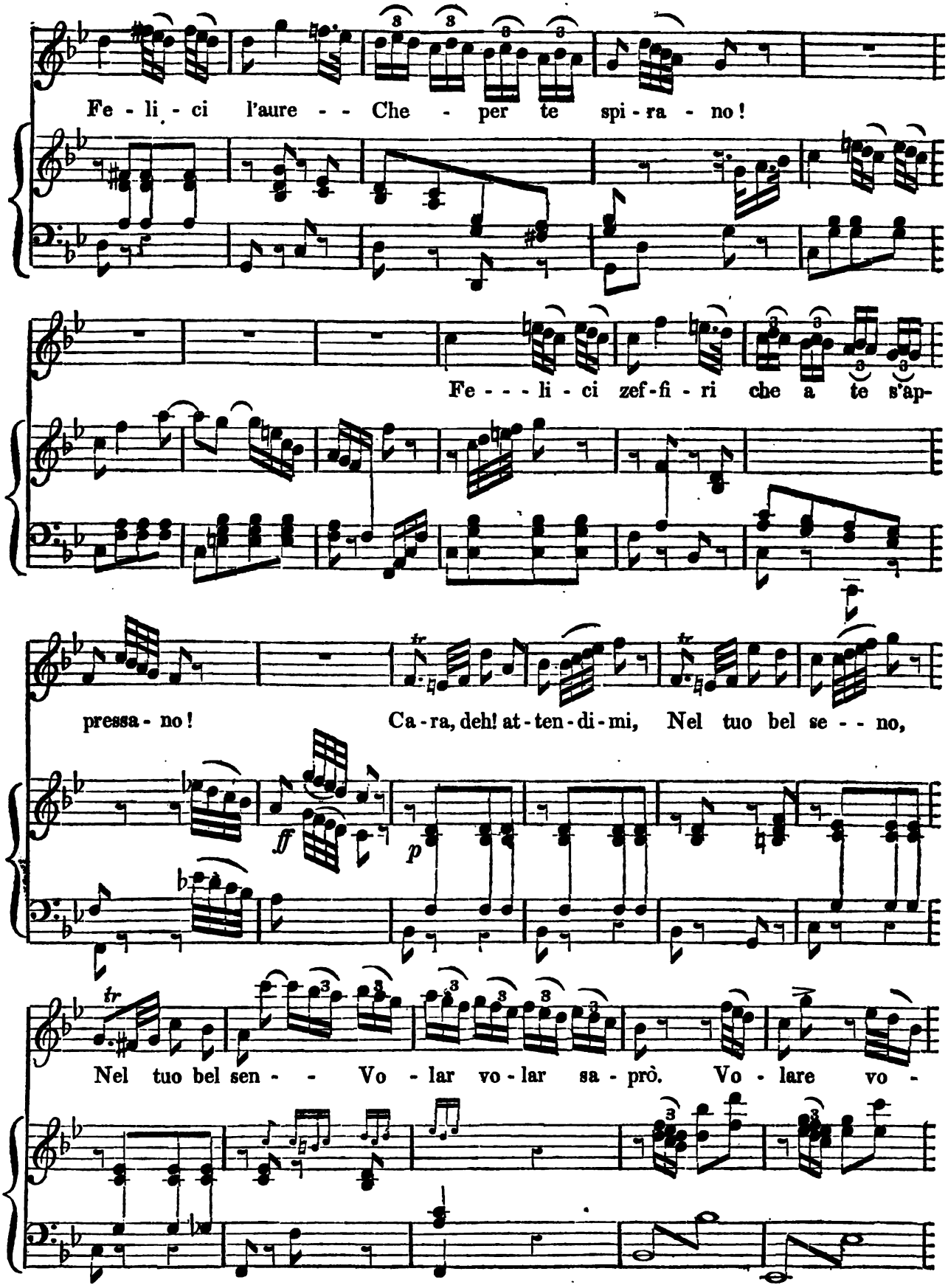
From the Serious Opera of ZELMIRA,

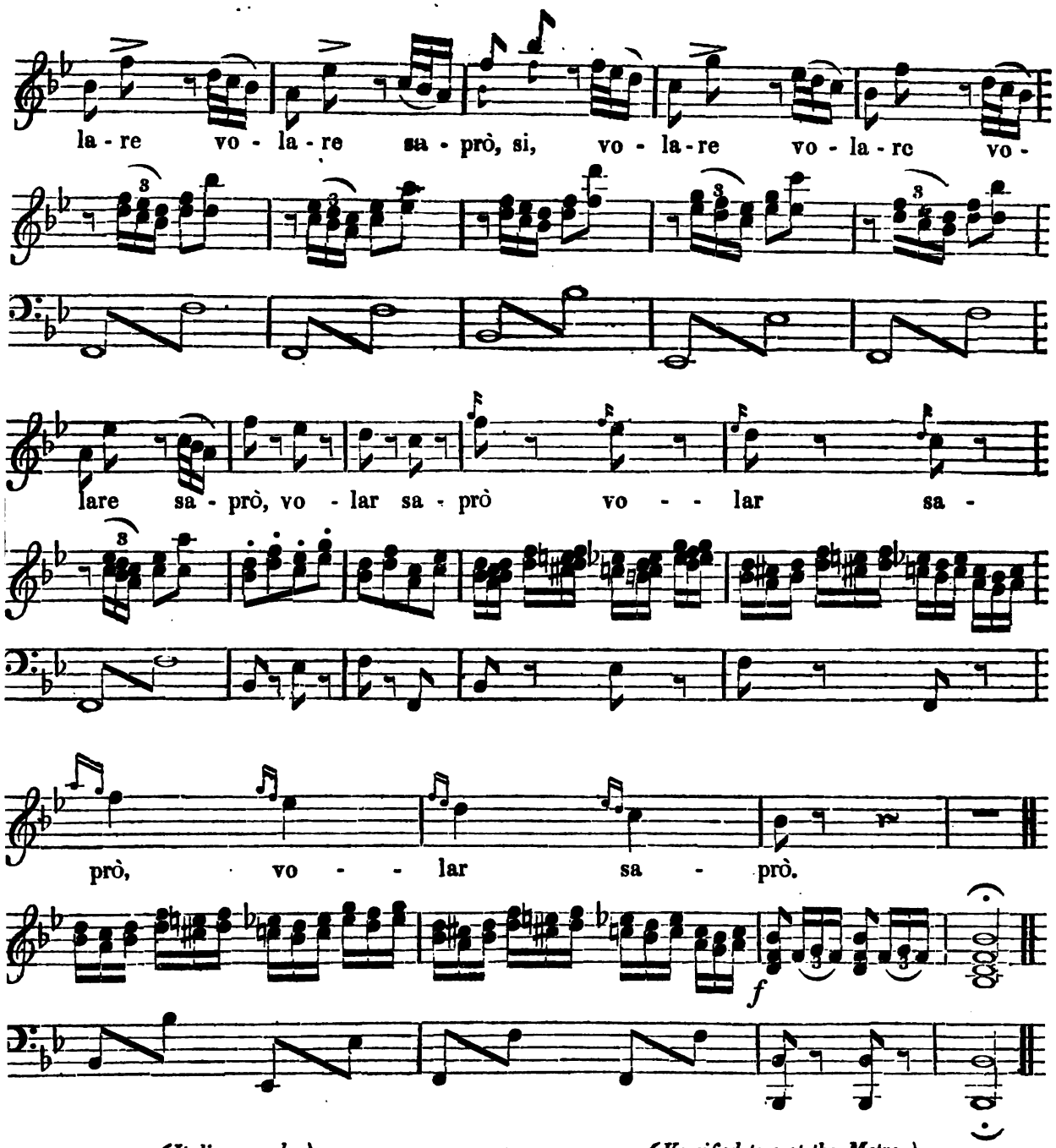
By G. ROSSINI.

WITH AN ACCOMPANIMENT FOR THE PIANO-FORTE.

(The few small Notes that appear in the Accompaniment are for the use of those whose voices have not a very extensive compass.)




Fe - li - ci l'aure - - Che - per te spi - ra - no!
Fe - - - li - ci zef - fi - ri che a te s'ap-
pressa - no!
Ca - ra, deh! at - ten - di - mi, Nel tuo bel se - - no,
ff
p
Nel tuo bel sen - - Vo - lar vo - lar sa - prò. Vo - lare vo -



(Italian words.)

Cara, deh! attendimi,
Nel tuo bel sen
Volar saprò.

Felici l' aure
Che per te spirano!
Felici zeffiri
Ch' a te s' appressano!

Cara, deh! attendimi,
Nel tuo bel sen
Volar saprò.

(Versified to suit the Metre.)

Tarry but one little hour,
And to thy bower
I haste away.

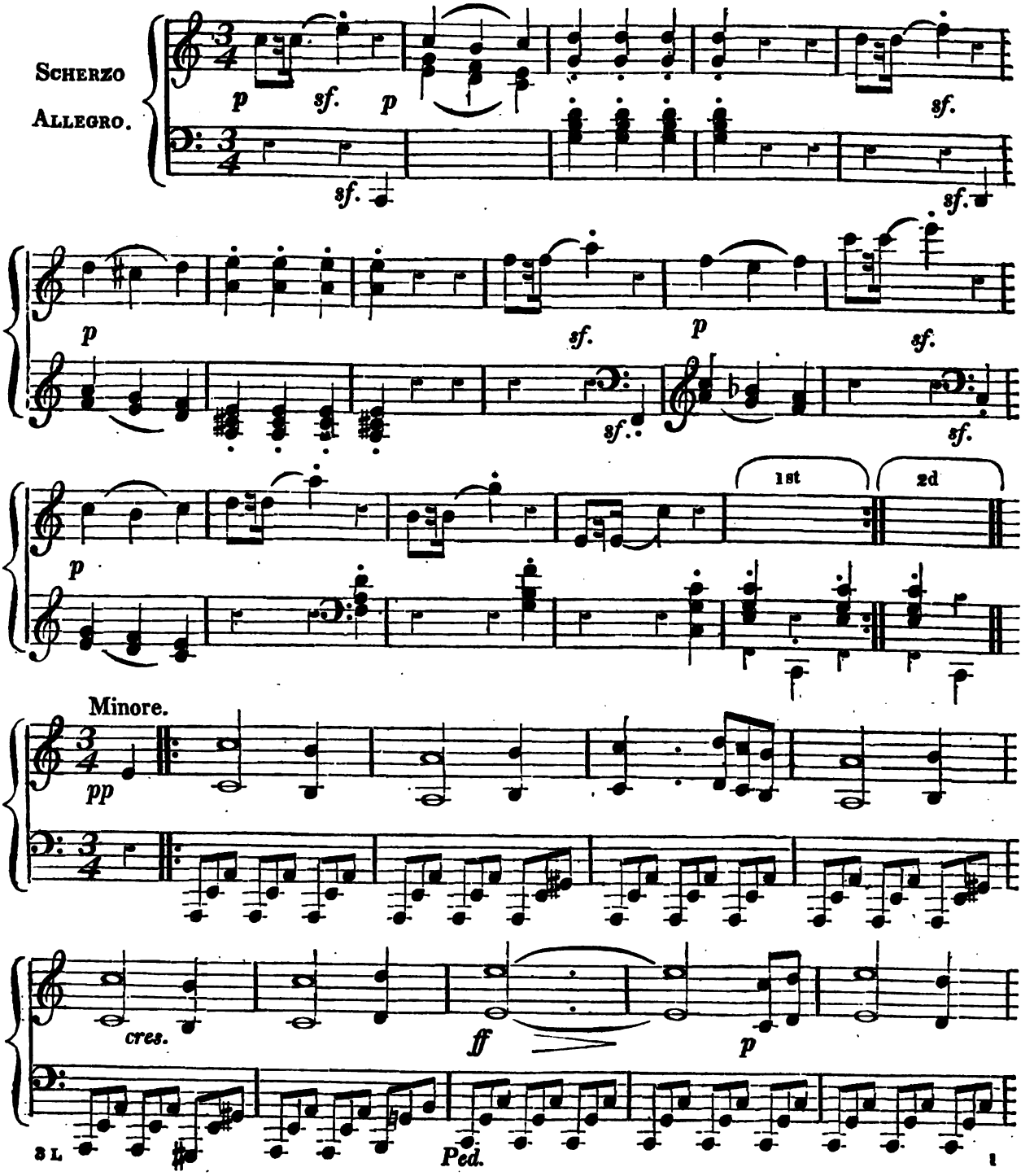
How blest the Zephyrs
Around thee breathing!
How blest the flowrets
Thy breast inwreathing!

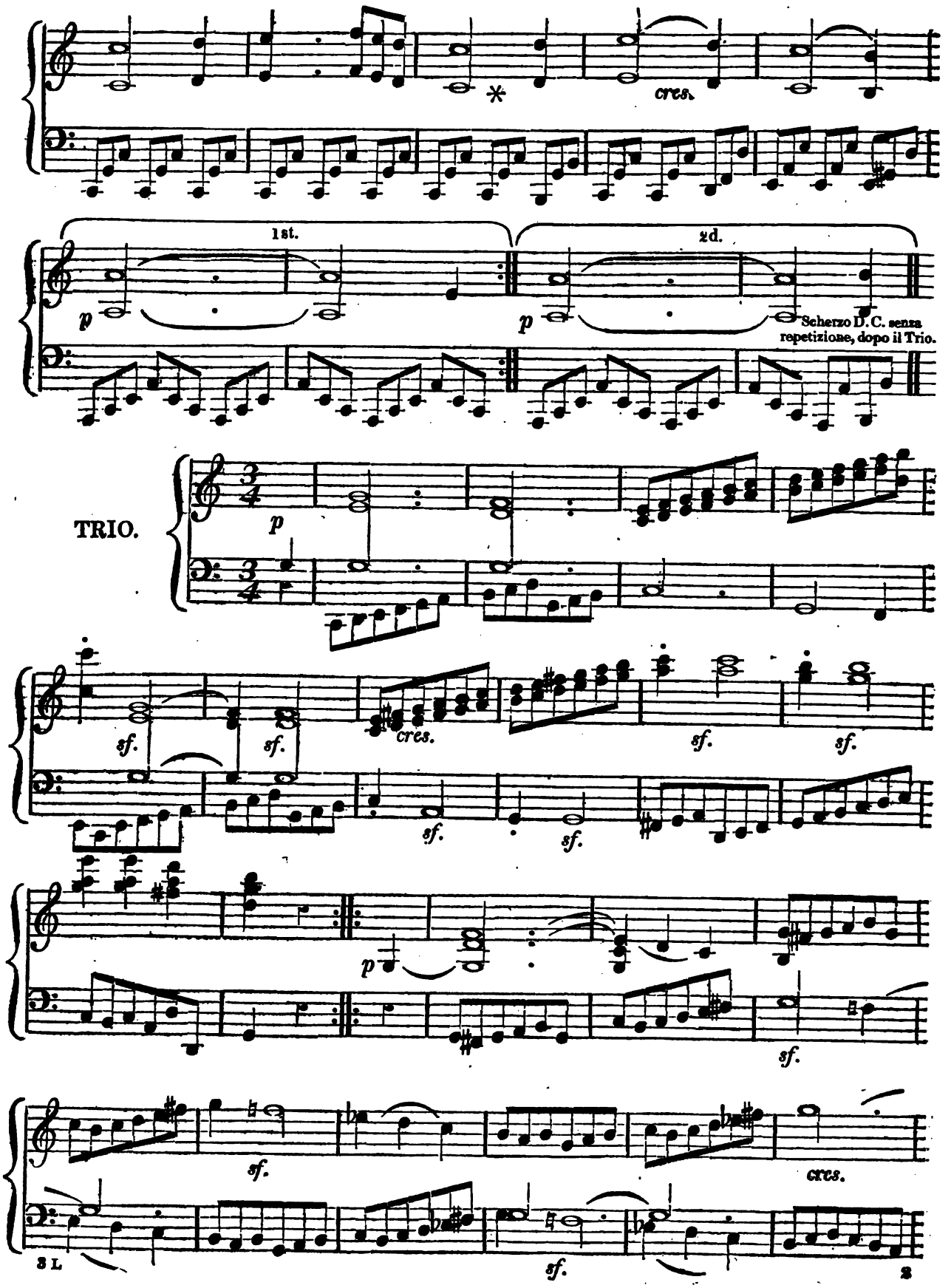
Tarry but one little hour,
And to thy bower
I haste away.

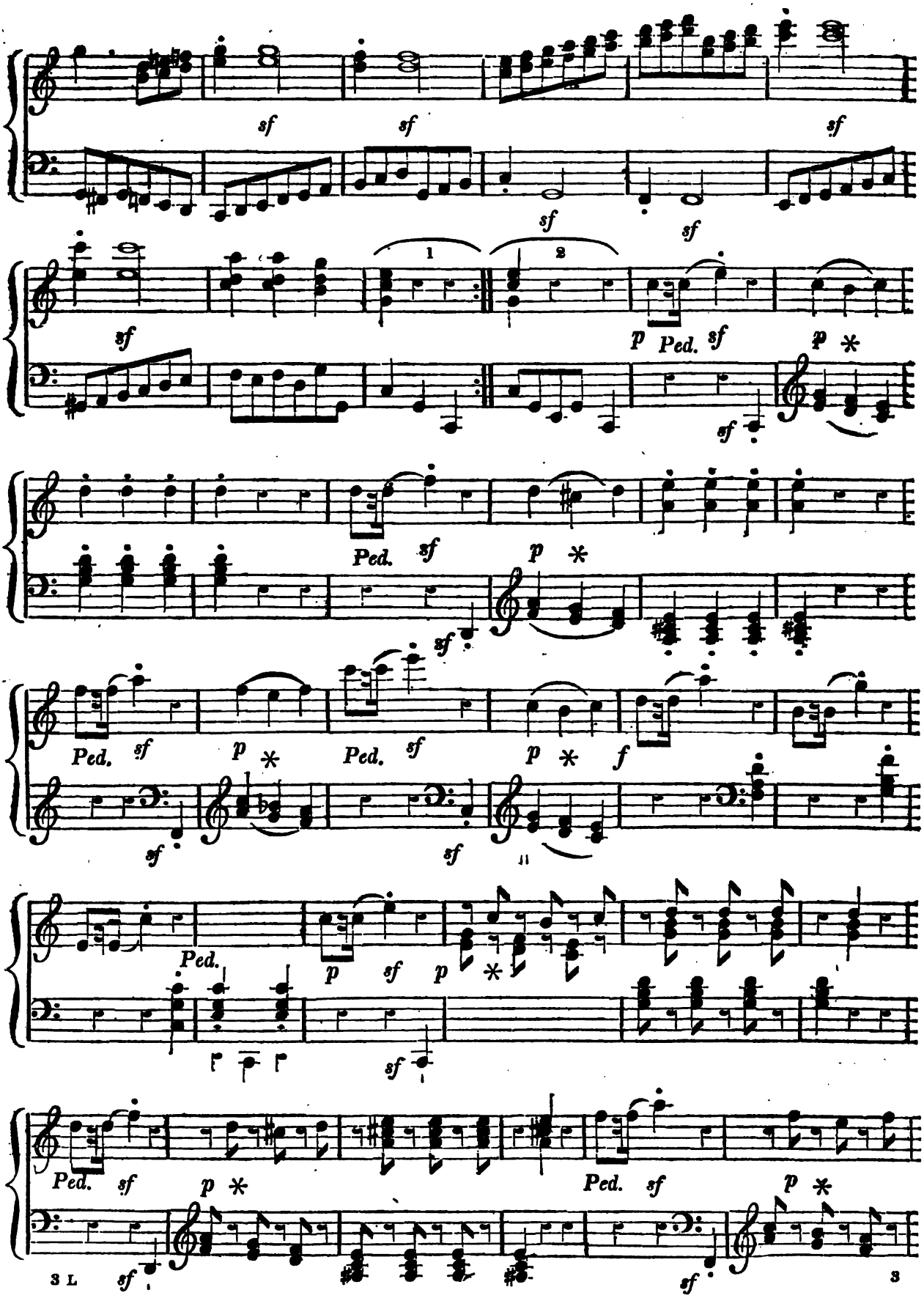
A Bagatelle,

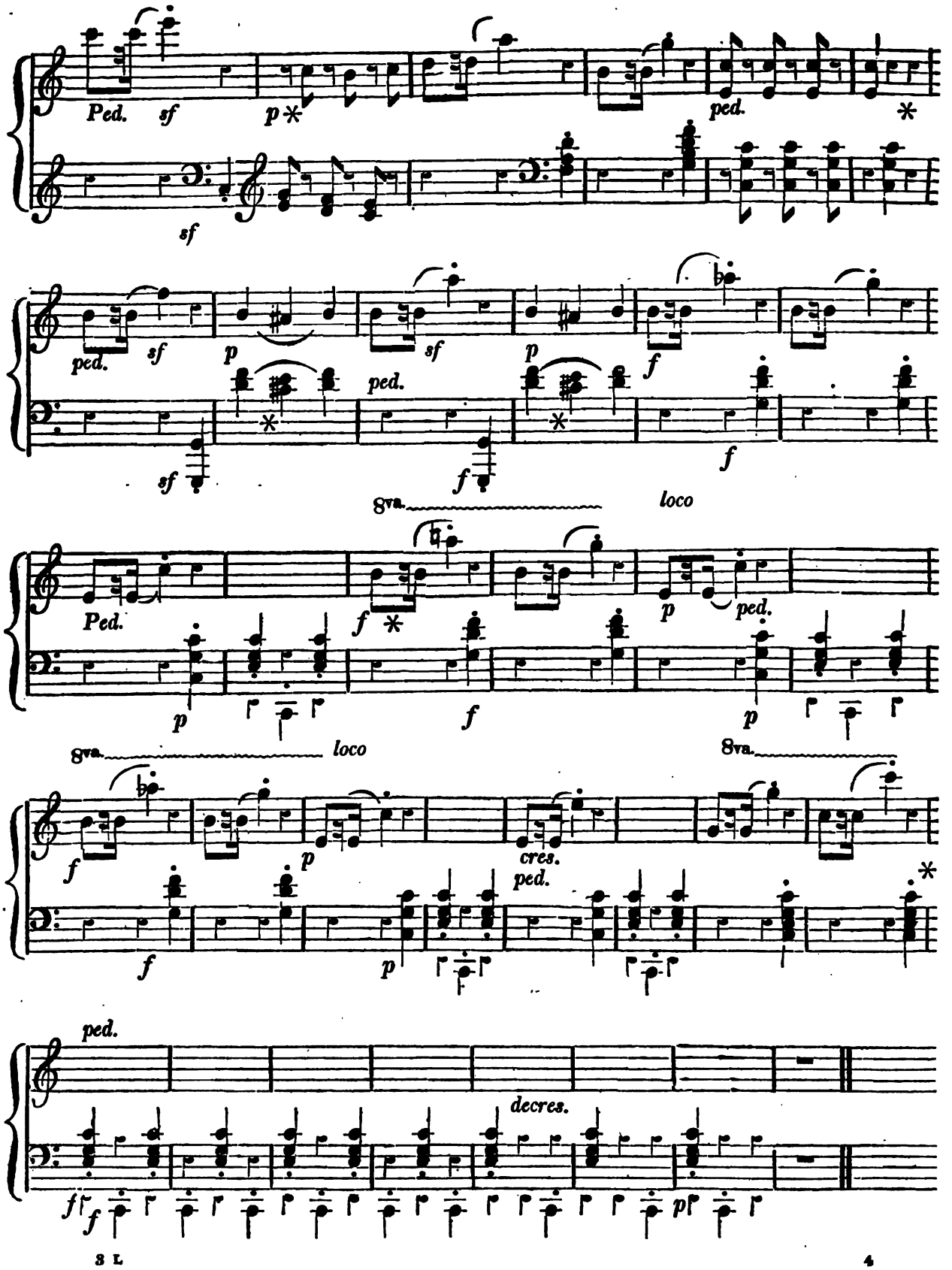
FOR THE PIANO-FORTE,

By BEETHOVEN.




cres.
1st.
2d.
p
p
Scherzo D. C. senza repetizione, dopo il Trio.
TRIO.
p
sf.
sf.
cres.
sf.
sf.
sf.
sf.
p
sf.
sf.
cres.
sf.

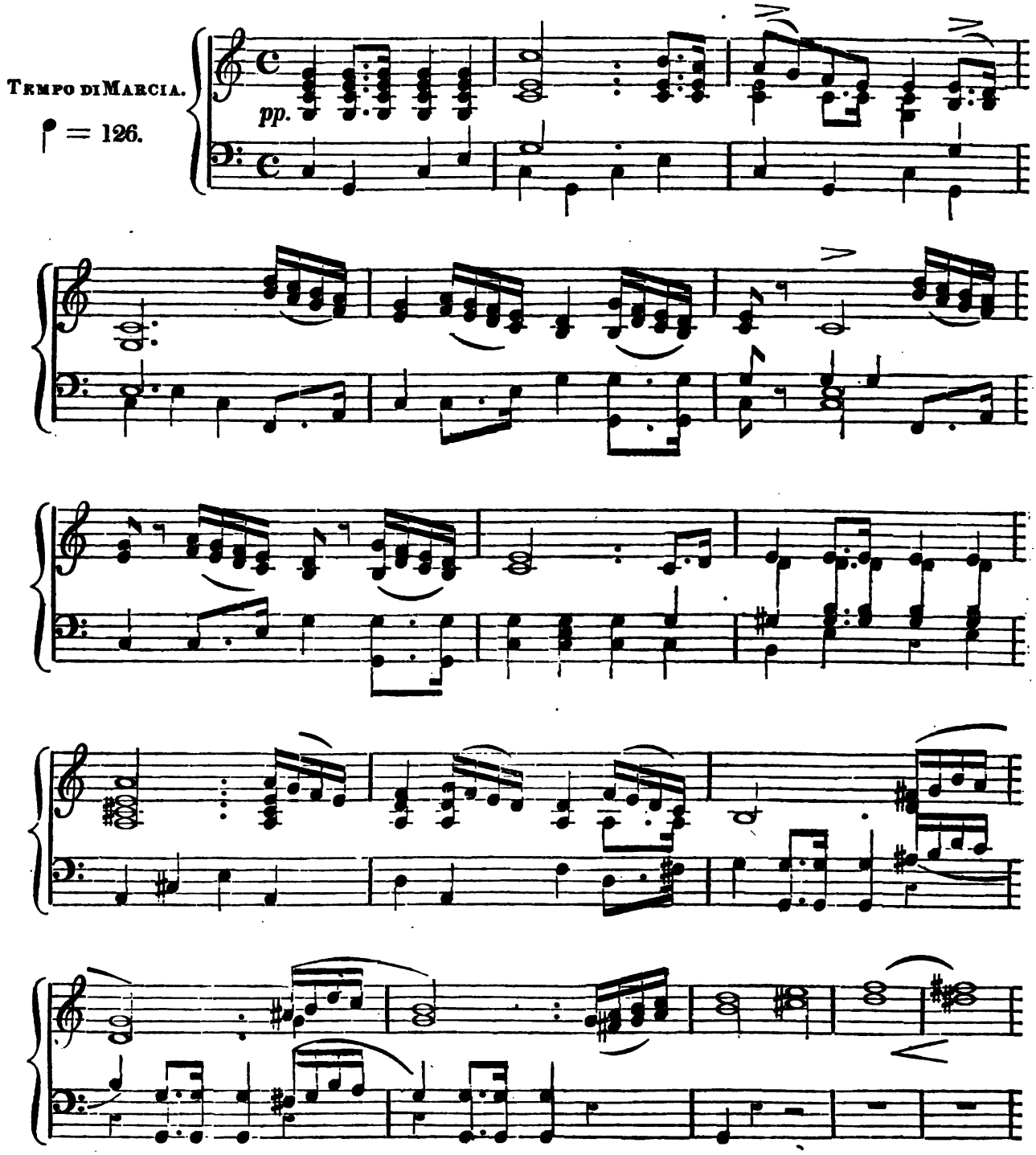

sf
sf
sf
sf
sf
1
2
p
Ped.
sf
p
sf
Ped.
sf
p
sf
Ped.
sf
p
Ped.
sf
p
f
sf
sf
Ped.
p
sf
p
Ped.
sf
p
sf
Ped.
sf
p
3 L
sf
sf
3

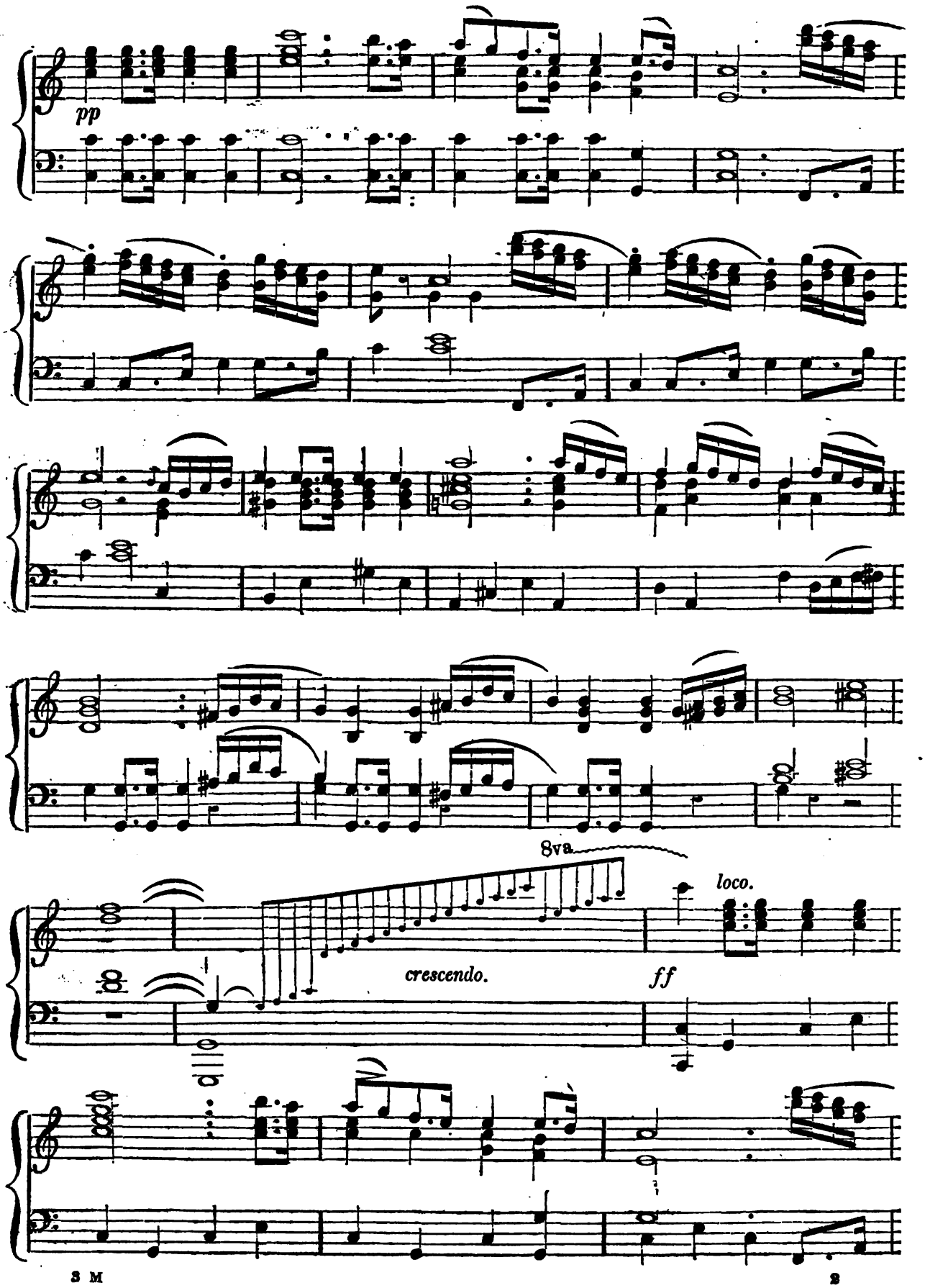

Ped.
sf
p
ped.
sf
ped.
sf
p
sf
p
f
sf
ped.
f
f
8va
loco
Ped.
f
p
ped.
p
f
p
8va
loco
8va
f
p
cres.
ped.
f
p
ped.
decres.
f
f
p

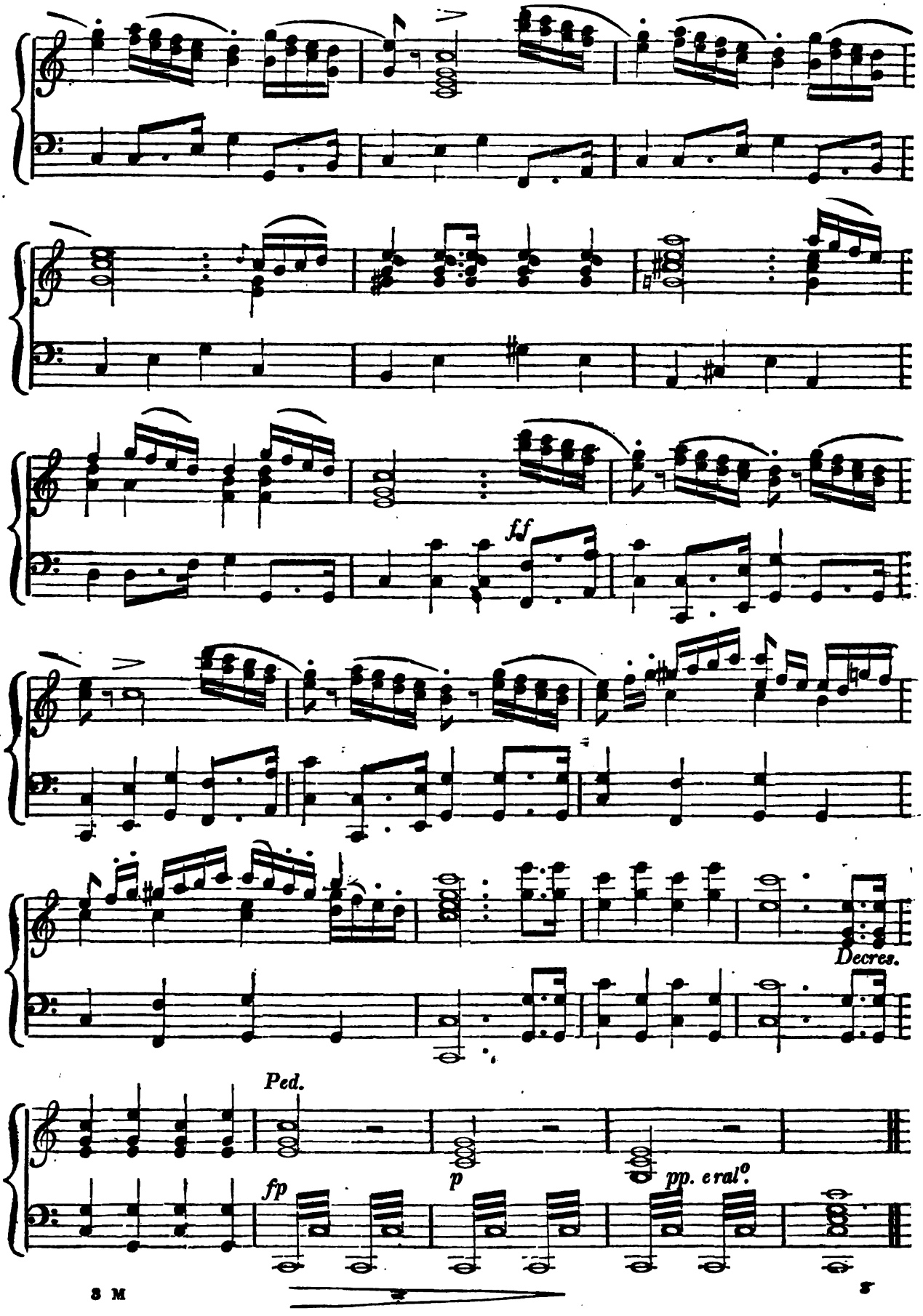
Grand March,

From the Concert-Piece, *Op.* 79.

Composed by CARL MARIA von WEBER.




pp
8va
loco.
crescendo.
ff

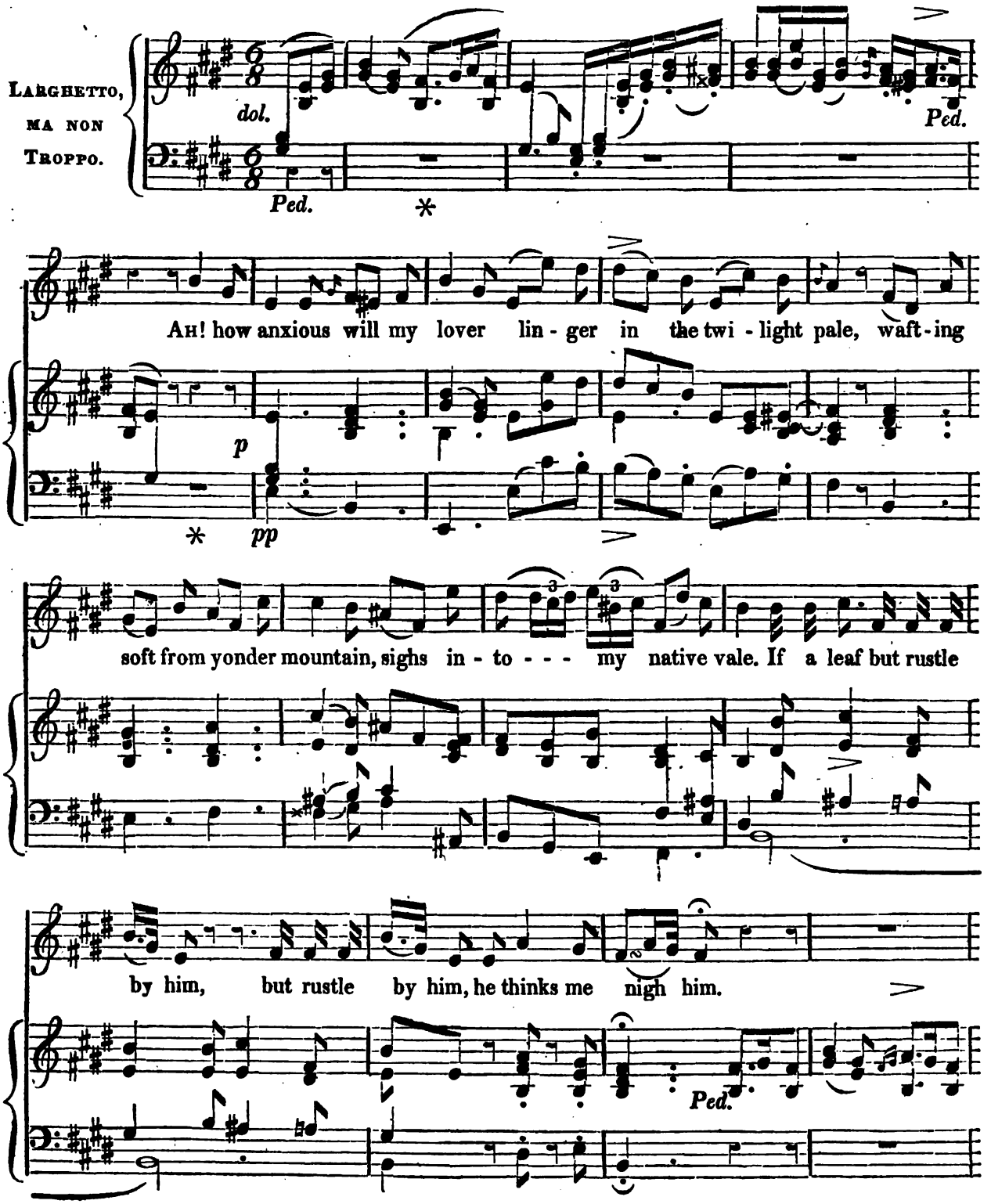

ff
Decres.
Ped.
fp
p
pp. e ral°.

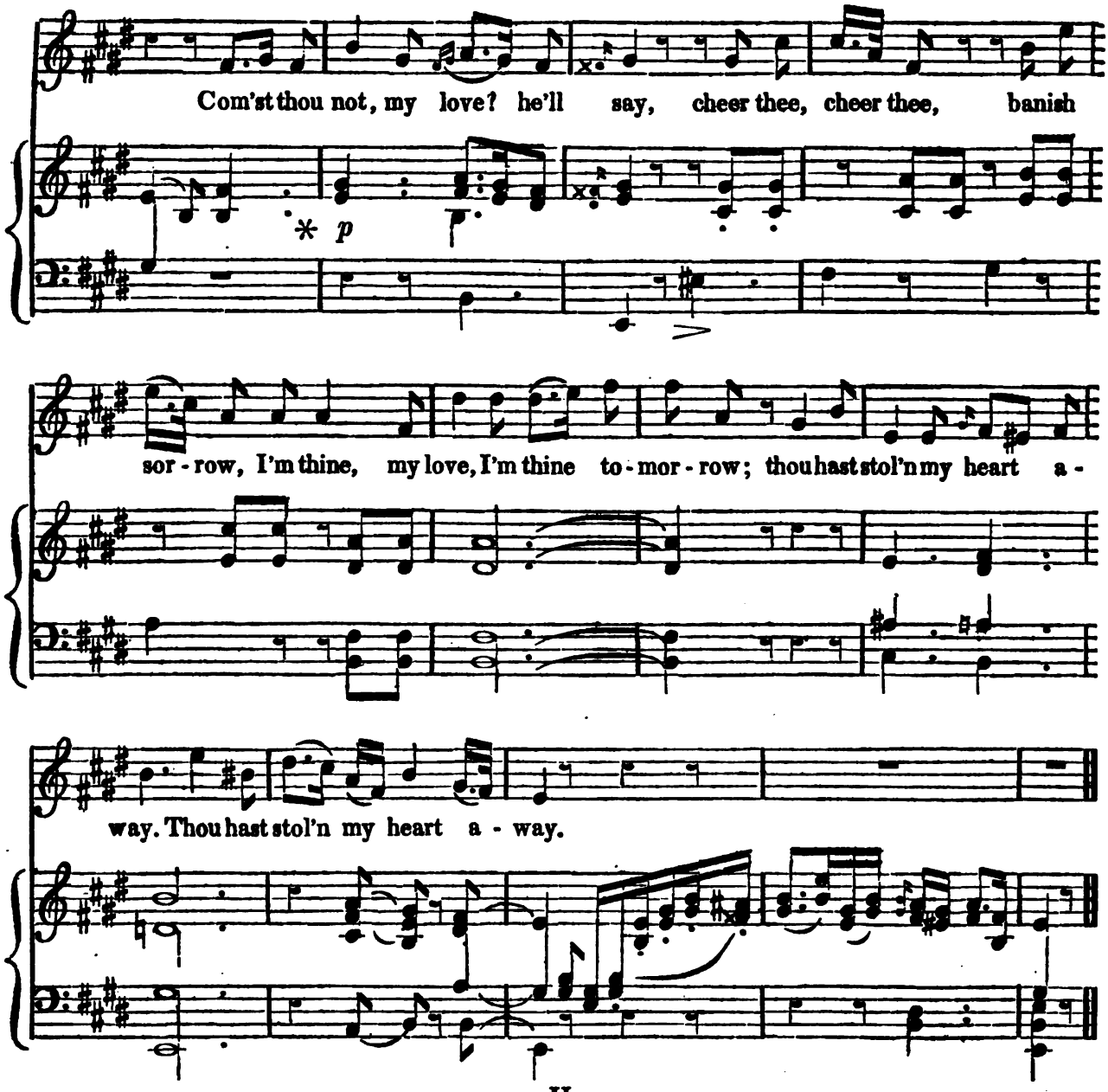
Romance,

From a new German Opera, named "SULMONA," produced at Stutgard, last June.

Composed by M. LINDPAINTNER, Kapell-meister.

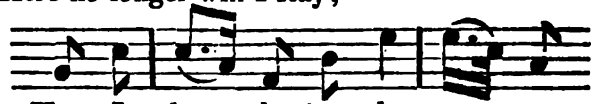
THE WORDS TRANSLATED AND ADAPTED TO THE AIR FOR THIS WORK.





II.

When the blush of gentle ev'ning
Tints with beauty stream and grove,
Oh, on downy wings, sweet Zephyr,
Bear these accents to my love!
Whisper soft, in tones so dying,—
—in tones so dying,—
"Cease, cease thy sighing!"
Here no longer will I stay;



Yes, I know thy ten - der sor - row:
I'm thine, my love, I'm thine to-morrow;
Thou hast stolen my heart away!—(*Twice.*)

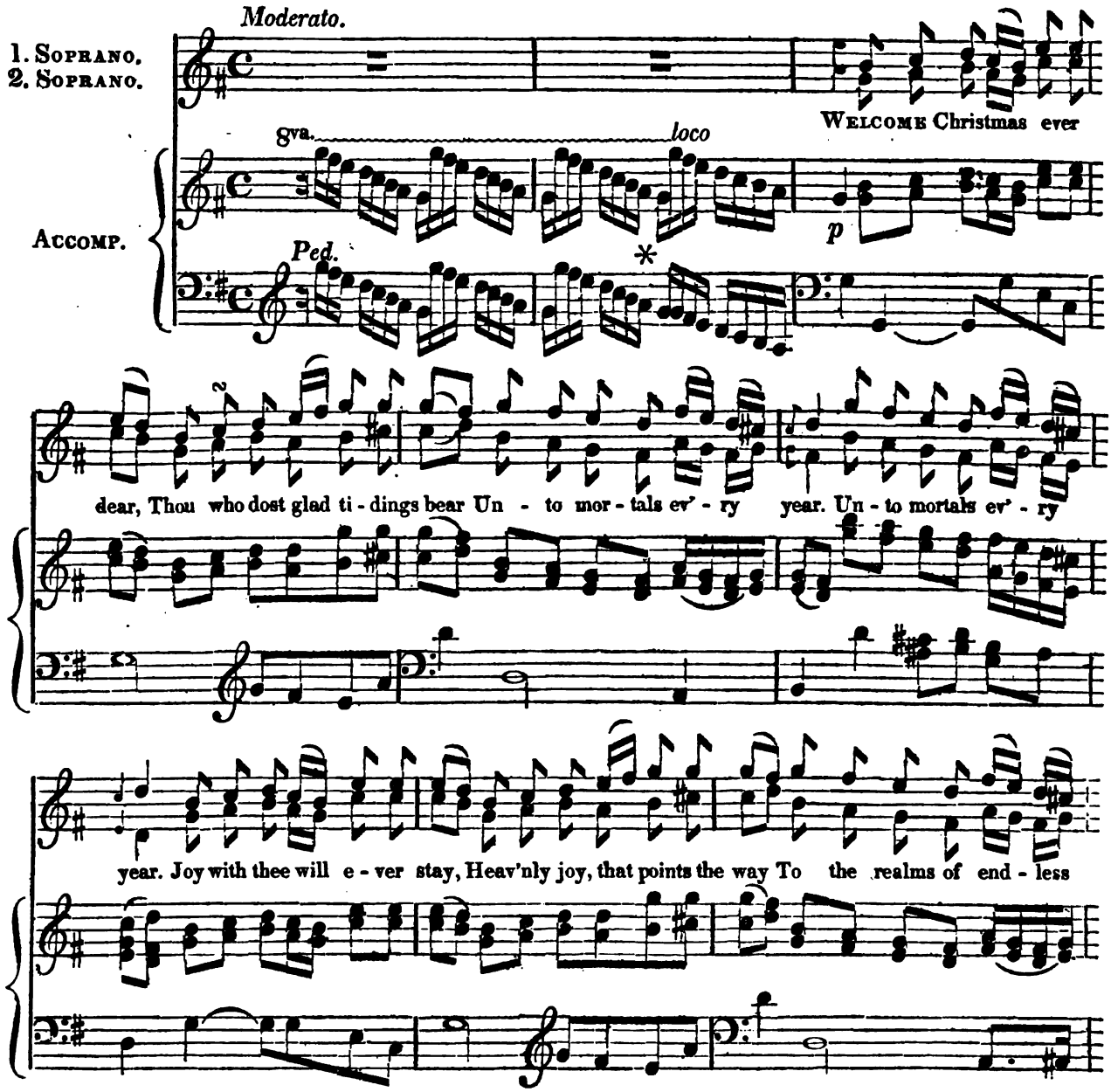
Christmas Carol,

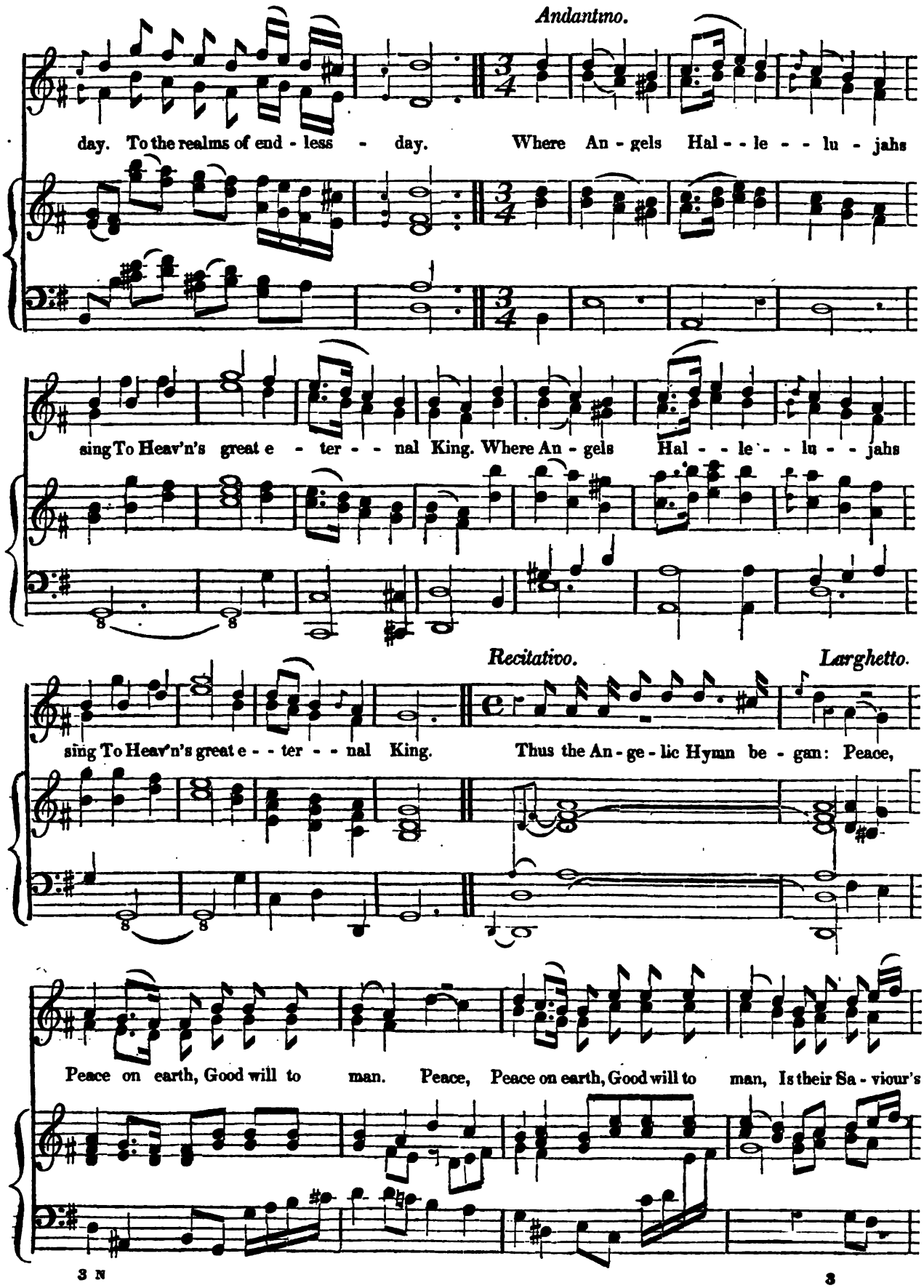
FOR TWO SOPRANOS, OR A SOPRANO AND A TENOR;

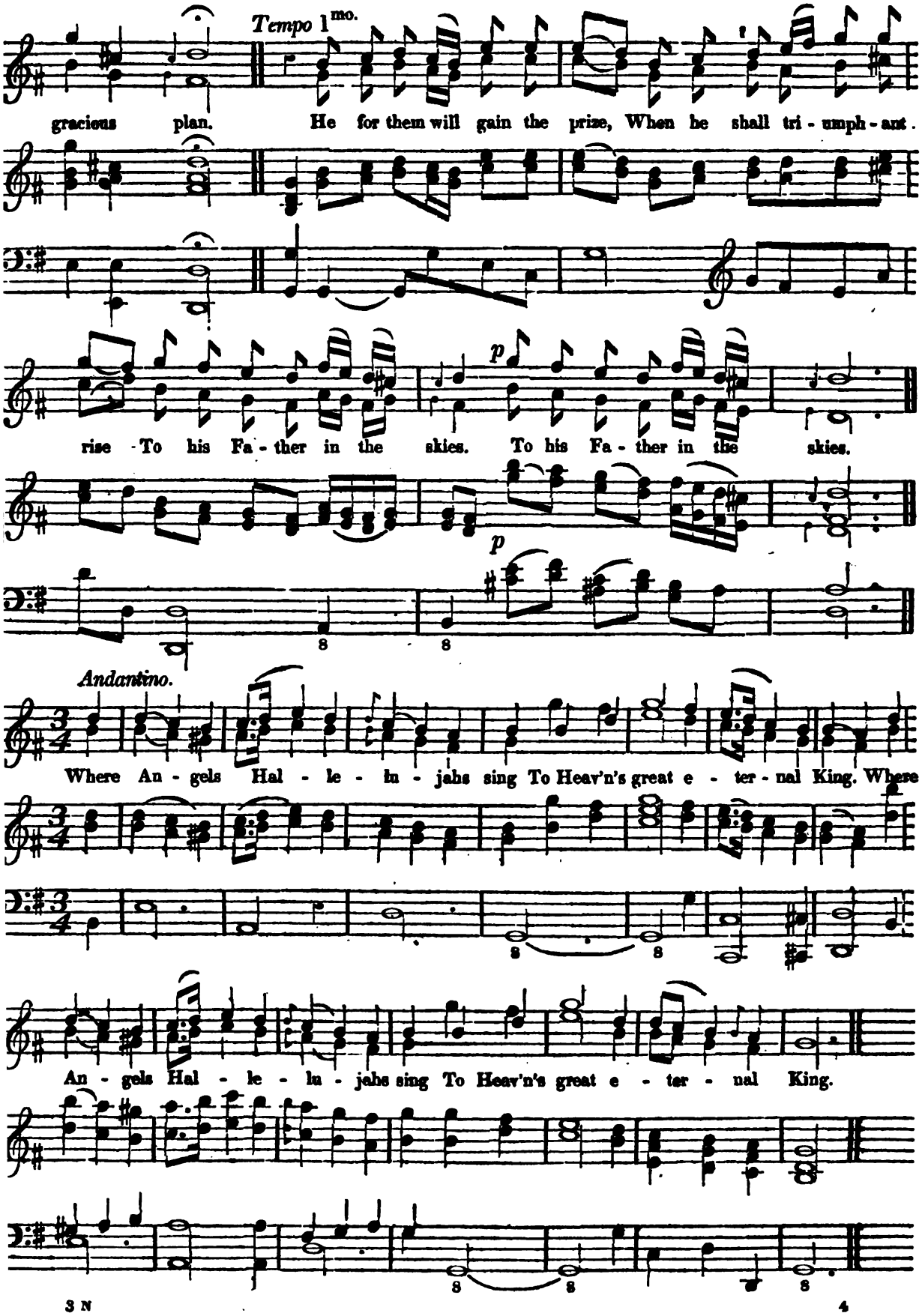
Composed by Dr. JAMES NARES,

ORGANIST AND COMPOSER TO GEORGE II. AND TO HIS LATE MAJESTY.

With a New Accompaniment, added to it for this Work.




Andantino.
day. To the realms of end - less - day. Where An - gels Hal - - le - - lu - jahs
sing To Heav'n's great e - ter - - nal King. Where An - gels Hal - - le - - lu - - jahs
Recitativo.
Larghetto.
sing To Heav'n's great e - - ter - - nal King. Thus the An - ge - lic Hymn be - gan: Peace,
Peace on earth, Good will to man. Peace, Peace on earth, Good will to man, Is their Sa - viour's


Tempo 1mo.
gracious plan. He for them will gain the prize, When he shall tri - umph - ant.
rise To his Fa - ther in the skies. To his Fa - ther in the skies.
p
p
Andantino.
Where An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King. Where
An - gels Hal - le - lu - jahs sing To Heav'n's great e - ter - nal King.

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